OFFICIAL MAGAZINE OF THE MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL
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MIDWEST Open Air Museums

MAGAZINE

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The Midwest Open Air Museums Coordinating Council Fall Conference & Annual Meeting

Jubilee: A Celebration of Interpretation

Hosted By Lincoln Log Cabin State Historic Site
Lerna, Illinois
November 10-12 2005

The Midwest Open-Air Museums Coordinating Council (MOMCC) was organized in the fall of 1978 by a group of open-air museum workers to provide a forum for outdoor museum professionals to share their concerns and solutions. During the past 25 years, MOMCC has introduced two generations of museum professionals to the open-air museum field. As an organization, MOMCC has worked to promote excellence and to provide a forum for the interchange of methods, information, ideas, and the consideration of professional issues within the open-air, interactive, and historical museum fields and welcomes all who share the same interests.

In November of 1980, Lincoln Log Cabin hosted the first annual meeting and conference of MOMCC. Twenty-five years later we are proud to host Jubilee: A Celebration of Interpretation to explore and celebrate the interpretation that helps to make our living history museums successful. To that end, MOMCC is seeking proposals that address all aspects of interpretation at our historic sites and museums. We also seek proposals for general sessions to include: administration, research, and curatorial information. Proposals should include a one-page summary for each presentation and a resume from the presenter.

Please send proposals to:

Fall 2005 Conference Committee
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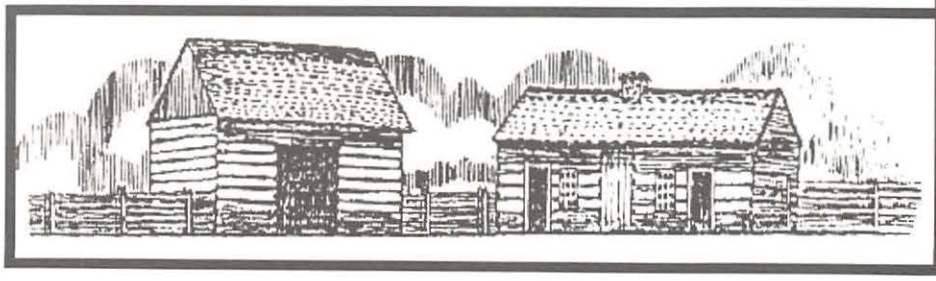
Phone: (217) 345-1845 Fax: (217) 345-6472 lincoln_log@ihpa.state.il.us



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President's Perspective

Volunteers, we can't live without them

All, or at least most museum sites depend on volunteers. In fact, the list of volunteer needs at many places often seems unending. At living history sites the range of volunteer involvement varies from tasks such as helping on-site staff, greeting visitors, helping with office work, working in collections or on individual projects, to assisting with special events. Many of our sites would be crippled without the people power that these folks provide.

It has always been interesting to me to find out why people volunteer at living history sites. Here's what I discovered by talking with some living history volunteers. Some people said that they have always loved history and so it is a special treat for them to be able to work someplace that focuses on history, because their job or profession does not. They want to be able to share their love of history with others. Others want to share skills that they have learned in their lives to help a historic site run more successfully. The range of volunteer skills offered is truly amazing – carpenters, farmers, teachers, computer experts, sewers, and gardeners, just to name a few. Some people want to learn new skills that a site might offer to volunteers in exchange for their time.

Families who volunteer want to teach their children the value of volunteering, to use volunteering as a way to do things together that they are interested in, or even to help their children to experience what life was like at another time period.

Even organizations or businesses who volunteer their time through a group project are interested in helping support sites that they see as beneficial to the community. This could be as basic as picking up litter, splitting wood or painting fences, or as involved as wiring a building or researching and putting in a period kitchen garden.

I'm sure all of you could come up with examples of different volunteer gifts or service, but what fascinates me more is the desire behind the why. Let me explain that. We all do things for a reason. So what is the reason for volunteering? Gail Sheehy in her book, *Passages: Predictable Crisis of Adult Life*, says that we all have a desire to contribute to the world. And it is part of our quest to figure out how to do that. Sheehy's book looks at our different stages of adult life from a developmental perspective. In brief, we learn and have life experiences at each stage of our lives. We go through periods of equilibrium and unrest that often painfully force us to a new stage. In this new stage, we again have to learn different things and the cycle repeats itself. (Please consider reading Sheehy's book for a much clearer and indepth understanding of her ideas.)

To my way of thinking, volunteering is part of that opportunity to contribute to the world. Volunteering fulfills our desire to give something of ourselves to others. If you are thinking about your life's journey and wondering how you might make a contribution – consider volunteering. I, of course, would love to have you consider volunteering with MOMCC, but there are so many opportunities all around. So JUST DO IT!

I can't let this opportunity pass by without saying thank you to all who have volunteered their time and talents to MOMCC. MOMCC is a totally volunteer organization, so anyone who has been a conference presenter or workshop leader, magazine article writer, conference host or planner, committee or task force member, and especially those who have served or serve on the Board of Directors, has made a contribution to the world. We are looking for more good men and women to make this organization continue to grow. Won't you consider sharing your gifts and talents?

THE EDITORIUM

Hello and welcome to the *MOMCC Magazine* in 2005!

This is my first issue as Editor-in-Chief and, as such, it would seem as though introductions are in order. My name is Pete. For the past year or so I've been working as a member of the Editorial Team, mostly with graphics and design. That was easy enough I suppose. As to my editing abilities, well, they're fairly diminutive. That's alright though; there is a great editorial team that takes care of all those details. We're fortunate in that respect. You may have read about volunteerism in the *President's Perspective*. The Editorial Team volunteers a great deal of time bringing this publication together and I would like to thank them all (more flies with sugar, you know).

MOMCC is an organization whose strength lies in it's membership. The collective experience and knowledge is impressive, perhaps scary in some individual instances. One of the most charming attributes of MOMCC is the willingness of its members to help each other out. This happens in any number of ways at conferences, the website, and the *Magazine*. Conferences allow personal interaction, foster camaraderie, and spark inspiration. The website and message board create lightning fast dialogue among members.

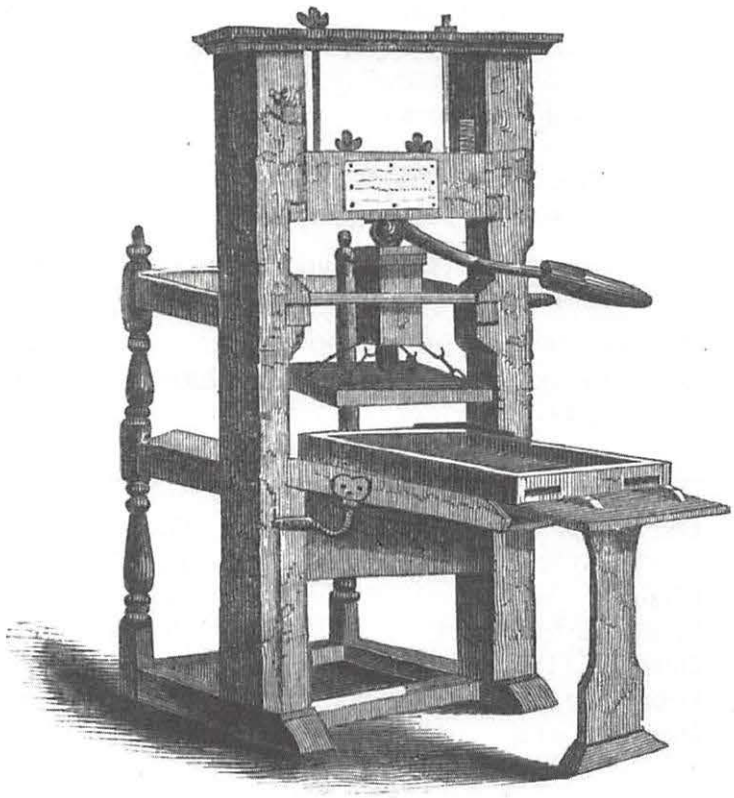
The web page and conferences are pretty nice, but I'm partial to the *Magazine*. Of course, printed words are near and dear to every historian's heart, but there are other reasons why the *Magazine* is such a wonderful medium. Why? Because the published word has permanence and because it is distributed to every single member.

My point, and I think I have one, is that the *Magazine* has the potential to be an interactive tool for the entirety of the membership. What do you want to see? What do you want to read about? The *Magazine* has a new email address, magazine@momcc.org so you get to bend our ear any time you want.

This issue has a new department entitled *The Warehouse* where sites can find items for their collection or try to get rid of that item, properly deaccessioned of course, that has been serving as a doorstop for the past 7 years. Oh yea, not to exclude those in the audience who have cow manure on their shoes - you know who you are (chances are everyone in your office knows who you are) - *The Warehouse* deals in livestock, too.

Being as this is my first attempt at writing an Editorium, I'll refrain from asking for article submissions. I won't mention that without you and your submissions the *Magazine* would contain nothing but pictures from my past fishing trips. I'll save my begging for future issues.

-Pete



ALHFAM 2005
CONFERENCE FELLOWSHIPS

Do you need financial aid to attend the Annual Meeting in Des Moines, Iowa? If you are a 1st, 2nd or 3rd time attendee, you or your institution are a member of ALHFAM, and you have not received a fellowship in previous years, you are eligible to apply for a fellowship. 2005 fellowships cover conference registration and a stipend of $85.00 towards the cost of accommodation from Sunday night to Friday morning. Recipients are required to submit an article for publication in the ALHFAM Bulletin or submit a paper to the Proceedings during the next year. Applicants who have been accepted to present a paper at the meeting are especially encouraged to apply.

To apply, please mail or e-mail one copy of your application, to each of the addresses below (Leo, Gwen, and Michelle). Your application must include:

1 *Cover letter stating why you wish to attend the meeting, how you intend to contribute to ALHFAM, explanation of financial need, indication of ALHFAM membership status, how many annual and regional meetings you have attended (none, one or two), contributions to the organization, membership in a professional interest group. Please limit this to one page.*

2 *Résumé must include 2 references and be limited to two pages.*

3 *Abstract of article you would submit to the ALHFAM Bulletin or Proposal for Presentation at Annual Conference, 100 words maximum.*

Failure to adhere to any of these guidelines will mean that your application will be disqualified.

Applications will be marked on the following criteria:

1 *Past participation in ALHFAM, its regional groups and potential for future contribution*
2 *Participation in living history or agricultural museums*
3 *Rationale for attending annual meeting*
4 *Quality of abstract*
5 *Financial need*
6 *Presentation of application*
7 *Presenter at 2005 meeting*

Applications must be mailed, or e-mailed, to each one (all) of the following addresses:

When e-mailing your proposal, please use the subject line "ALHFAM 2005 Fellowship."
Deadline for application: 15 April 2005. Applications received after this date will not be considered.
Good luck!

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The Science and Geometry of Dress

Edited by Ericka Mason

The following is a transcription of the last chapter of *The Science and Geometry of Dress. Being a Complete Manual of Instruction in the Art of Designing, Drafting and Cutting Ladies' & Children's Wearing Apparel.* by Mrs. L.L. Jackson, published in Indianapolis, 1876. While the book focuses mainly on teaching women to produce full size, fitted patterns from the small-scale illustrations in the book, the last chapter is strictly a dictionary of clothing terms.

The most fascinating aspect of this book is that it was written for the midwestern housewife, by a midwestern designer and seamstress, as well as being published in the Midwest. The interior of the front cover bears the inscription Mollie & Mariah Miller, Eminence, Ind. while the last pages are the body measurements of Mollie, Mariah & Ma Miller, written in pencil. Tucked in the center of the book is one tiny swatch of a sage green silk satin. The spelling and punctuation are reproduced as originally published.

THE

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Cover Page

PART FOURTH
VOCABULARY
SELECTED WORDS AND TERMS USED IN CONNECTION WITH DRESS, FASHIONS, ETC.

SILK AND OTHER DRESS GOODS.

Gros-Grain – (Fr. Gro; thick, heavy). A coarse, corded silk. The first name given to a heavy silk which shows a distinct grain running across the width of the goods.
Poult de soie – (Fr. Pool de swah). A lustrous plain silk.
Glace – (Fr. Glasse). A very glossy thin silk.
Taffeta – (Fr). A fine quality of plain silk, with dressing, and very glossy.
Foulard – (Fr. Foo-lard). Raw, or unfinished silk; thin and without gloss.
Lustrine – (Fr). A trimming silk; generally black, and very shining.
Marcelaine – (Fr). A thin lining silk.
Florence – (Fr). A very soft, thin lining silk of inferior width and quality.
Crepe-Silk – (Fr. Crape). A silk woven like crape.
Turquoise – (Fr. Koiz). A silk woven like velours; first manufactured in Turkey.
Velours – (Fr). A heavy silk mixture with the cord thrown up on the right side; resembling uncut velvet.
Lousine – (Fr). A silk woven loosely in basket or other patterns: generally in stripes or other designs.
Cachemire – (Fr. Cash-mere). A soft, fine-finished silk, and designates the difference between the ordinary hard twisted silks and the newer makes, which are soft and pliable.
N.B. – The terms "Gros de Rhine," "Gros de Naples," and others, are trademarks used to designate the grades or places of manufacture. The above constitute the names of the principal brands in general use.

WOOLEN AND MIXED FABRICS

Australian Crape – A cotton and wool mixture used for mourning purposes.
Grenadine – (Fr). A material made with an open mesh of twisted threads of cotton, wool or silk, or mixed; first imported from Grenada.
Florentine – (Fr). A kind of goods made with an open mesh, not so thin as grenadine, nor so open; generally silk-warp and wool filling.
Byzantine – A silk-and-wool fabric, heavier than Florentine; used principally for mourning purposes.
Bombazine – (Fr). A thick twilled silk-and-wool fabric; used for mourning. There are two kinds , the French and English, the former being very fine and light weight, and the latter more durable.
Henrietta Cloth – A very heavy twilled woolen goods.
Drap-d-ete – (Fr. Dra-d-ta). Summer cloth, twilled like cashmere; all wool.
Empress Cloth –An all-wool material.
Damask – A kind of thick silk; originally made at Damascus.
Damassee – (Fr). A silk manufactured in Flanders; woven in flowers and figures.
Brocade – (Fr). A silk embossed in figures.
Matellasse – (Fr). A silk woven in imitation of quilting.
Cabecca or Cabesse – (Ca-be-sa). The finest kind of India silk woven with a thick, heavy cord across the goods.
Biarritz – (Fr. bearreets). A heavy all-wool corded goods.
Tamise – (Tamese). A plain all-wool goods, similar to all-wool delaines, but heavier.
Merino – (Fr. Mereno). An all-wool twilled goods; first manufactured from the wool of the merino sheep in Italy.
Camel's-Hair Cloth – A coarse fibrous woolen goods; originally made from camel's hair.
Alpaca – (Derived from paca, the Peruvian llama). A wool-and-cotton mixture.
Brilliantine – This represents a certain brand of Alpaca, as also the beaver brand, etc.
Challie – (Fr. Shally). Goods made from goat's hair.
Faille – (Fr. Fal-ye). Goods like a fishing –net in texture.
Irish Poplin – A silk-and-wool material; first manufactured on the linen looms of Ireland.
Pongee – An inferior mixed fabric of silk and wool; first made in India.
Balzarine – An open mesh silk-and-wool fabric; first made by a Belgravian weaver, and by him imported into France.
Debege – (Fr. Debazhe). A kind of woolen mixed goods.
Japanese Silk – A silk-and-cotton fabric; first made in Japan.
Li-mau-sine – (Li-mo-sin). A rough shaggy sort of dress-goods.
Hernane – A kind of grenadine.
Mar-seil-les – (Fr. marsalyaz). A heavy cotton-corded fabric; first made at Marseilles, in France.
Pi-que – (Fr. pe-ka). A cotton goods resembling Marseilles; so named from malice, it being an American production.
Vel-vet – (Fr. from vellus; shaggy). A cloth of silk or cotton, or mixed; having a pile or shag of thread on top.
Vel-ve-tine – Cotton velvet.
Mohair – The long silky wool of the Angola goat, from Asia; also, a fabric made from this material.
Jaconet – (Fr). A thin cotton fabric.
Gingham – A cotton cloth, the threads of which are colored before weaving.
Flannel – (Fr. flannele). From moleton; a swan's skin; woolen stuff.
Vi-gogne – Goods made from the wool of the vigon.

COLORS AND SHADES IN DRESS GOODS.

Azuline – (Fr. azh-u-line). From azure-blue, sky-blue.
Acier – (Fr. a-sie). Steel.
Anemone – (Fr. a-nem-o-ne). An inky-purplr.
Aurore – (Fr. au-ro-ra). A pinkish shade of lilac.
Bouteille – (Fr. beu-te-I). Bottle; bottle-green.
Ble – (Fr). Wheat-color.
Bleu-de-Roi – (Fr). Royal-blue.
Argent – Silver-gray.
Creme – The color of cream.
Caoutchoue – (Fr. koo-chook). The color of indiarubber.
Cassises – (Kash-i-us). A deep purple.
Cep – (Fr. se). Vine-color.
Chinchilla – A mottled gray.
Cascade – A silvery-green.
Cristal – Almost white.
Ceil-Glace – (Fr. gla-se). Frozen-sky. A very pale shade of blue.
Chausseur – (Fr. sha-seur). Hunter's green.
Chataigne – (Fr. sha-te-gn). Chestnut shade.
Corbeau – (Fr. cor-bo). The color of the plumage of the crow; a greenish-black.
Carmelite – A reddish brown.
Cardinal – (Red). A shade peculiar to a cardinal's robe.
Ecume – (Fr. e-cume). Sea-foam; shade of sea-foam.
Enfer – (Fr. an-fer). A flame-red.
Chambertin – (Fr). A wine-red.
Caroubier – (Fr. ka-ro-bie). Like the foliage of the carob tree.
Feuille – (Fr. feu-il). Leaf-brown.
Gris-Perle – (Fr. gre-per-le). Pearl-gray.
Cuir – (Fr. kweer). Leathor; understood by many persons to mean queer.
Sepia – (Fr). Black
Mazarine – (Fr). From Cardinal Mazarine, 1602; a bright-blue.
Marron – A dark chestnut-color.
Mauve – Like the mallow lilac.
Fil-leul – Color of ripened limes.
Vert – Green.

THE PRINCIPAL LACES IN GENERAL USE.

BLACK.

Chantilly – (Fr. shan-til-lee). A very fine hand-made lace; often misnamed thread.
India Lace – A fine lace in imitation of chantilly; made by machinery.
Brussels Lace – A heavy, coarse quality of lace; hand-made; first made at Brussels.
Guipure – (Fr. ge-pur). An imitation of antique lace; less expensive and very durable.
Prussia Lace – A black lace resembling Brussels; but made by machinery, and less expensive.
Llama Lace – A lace made from the wool of the Peruvian llama.
Yak – A coarse kind of lace, made from yak wool.

WHITE.

Point-Applique – (Ap-pleek). An expensive white lace, every pattern of which is a transfer.
Point Lace – One of the finest and most expensive kinds; hand-made.
Cluny – A hand-made lace resembling tatting.
Mechlin – A beautiful imitation lace; so called because first made at Mechlin, Belgium; now made at Malines and Antwerp.
Honiton – A white lace with open mesh and peculiar figures.
Smyrna – A fine linen lace; much used for trimming underclothing.
Italian Lace – A lace made by machinery, in Italy; an imitation of the hand-made.
Valenciennes – A rich white lace made at Valenciennes, in France; it has a mesh of six sides formed by two threads partly twisted, the pattern of which is within the mesh.
Ecru – Any lace made from raw material unbleached.
Colberteen – A lace resembling network; manufactured by Mons. Colbert, a Frenchman of some note.

NAMES AND TERMS APPLIED TO DRESS.

Antique – (Anteek). Old; old style.
Agraffe – (A-graf). A clasp.
Aiguilette – (A-gil-let). An ornament for a shoulder.
A la Mode – (Al-a-mode). After the fashion; according to the prevailing mode.
Astrachan – (As-tra-kan). A kind of fur made from premature lambs, which are taken before birth.
Alternating – Following each other by turns.
Bandeau – (Ban-do). An ornament for the head.
Basque – (Bask). Part of a Lady's dress; so called because it originated in Biscay.
Bazar – Authority in fashion.
Bandalette – (Ban-da-let). A band for the hair.
Blonde – (Fr. from blon). Fair; light.
Bias-Bands – Strips of goods cut diagonally as a finish for garments.
B'jouterrie – (Fr. be-shoo-try). Jewelry; trinkets.
Bournous – (Fr. bour-nooz). A sort of cloak worn by the Moors.
Boudoir – (Fr. boo-dwor). A lady's private room.
Bulletin – An expose or edict of fashion; report.
Bulgare – Plait; triple plait.
Boulevard – (Fr. Boo-le-var). A kind of skirt made from felt; so called from it being considered impenetrable.

Bretelles – Straps for the shoulder.
Beau-Monde – (Fr. Bo-mond). The fashionable world.
Bouffant – (Fr. Bou-fan). Puffing.
Plait or Pleat – Goods doubled or folded to form trimming.
Box-Plait – A plait whose sides are reversed.
Double Box-Plait – A box-plait whose sides are folded double.
Calico – Printed muslin; so called from its being imported first from Calicut, East Indies.
Cheffanier – (Fr. shif-fon-eer). A lady's work-table.
Chatelain – (Fr. shatalin). An ornamented side pocket.
Camlet – A cloak originally made from camel's hair.
Camis – A short cloak.
Cascade – A word used to denote trimming as falling in undulating waves.
Camail – A short cloak, usually made of fur.
Crinoline – (A word derived from crino, which means hair). Under-skirts first made from hair.
Casacque – (Fr. ca-sak). A great coat.
Cuirasse – (Fr. que-ras). A coat of mail; in dress meaning a kind of basque whose peculiarity consists in fitting to the form closely.
Chale – (Shal). A shawl.
Centimeter – (Fr.) A hundredth-part-of-meter; being about one-third-of-an-inch.
Connoisseur – (Fr. kon-nis-sur). A person skilled in anything.
Corsage – A dress-body.
Crash – (From crassus). A coarse unbleached linen.
Cable-Cord – A heavy cord.
Caftan – A Persian vest.
Cheneille – (She-nil). A caterpillar; a rough, shaggy cord.
Countour – The line that bounds or terminates the outline of the general form.
Costume – (From Costum). Any established manner or mode of dress.
Costumer – One who deals in dress.
Court-train - So called because ladies wore them at court receptions, being held up by a bearer.
Cruciform – Cross-shaped, or the shape of a cross.
Coiffure – (Fr. cof-fure). The head.
Dentile – (Fr. den-t-le). Notched.
Demi – Half; demi-train, half-a-train.
Debutant – (Fr. de-bu-tong). First appearance.
Decollette – Bare.
De Mod en Welt – The world of fashion.
Demi Saison – Half-season; or spring and fall.
Diagonal – Crosswise.
Diaphanous – Thin; transparent.
Do-le-man – A Turkish garment; a kind of cloak.
Ecarlate – Scarlet.
Embonpoint – (Fr. ong-bong-pwong). Rotundity of figure.
Elite – (Fr. a-leet). Choice, as the elite of society.
Elongated – Lengthened.
Fabric – (From facere; to make). Texture.
Fraize – A ruff; a trimming for the neck.
Festoon – A garland or wreath hanging in depending curves; arranged in this way.
Frayed Ruffles – Goods cut either bias or straight and fringed on the edges.
Fan-Shaped Plaits – Plaits disposed upon the garments in such a manner as to produce a fan-like appearance when done.
Frogs – Ornamental buttons used for fastening cloaks in front.
French-Back – The back of a dress cut without separate side-forms.
Fishu – (Fr. fish-u). A fanciful-shaped garment for the neck and shoulders.
Garniture – That which embellishes.
Galloon – (Fr. from gallon; showy). Originally a braid interwoven with threads of gold; a trimming binding-braid.
Griseille – (Fr. grizzle). A gray woolen cloth; a mixture of white and black .
Gaze – Gauze-like.
Gabrielle – A costume first made by order of an Italian primo-donna; originally trimmed with quantities of gold cord running down the seams; a garment with the waist and skirt together.
Graduated Trimming – Trimming graduated in width.
Harmonize – To blend colors so the effect will be pleasing to the eye.
Habilament – Dress; attire; clothing.
Hauteur – (Fr. ho-tur). Height.
Hercules Braid – A strong, heavy braid; so called from Hercules.
Hamburg Embroidery – Embroidery woven in figures by machinery; first made in Hamburg.
Polonaise – (Fr. from polonais). A kind of dress worn by ladies, which originated in Poland.
Revers – (Fr. re-veres). Reversed; laid over.
Insertion or Inserting – Narrow embroidered strips of muslin or lace.
Jupe – An overskirt.
Jupon – An underskirt, or petticoat.
Jabot – A trimming of lace and ribbon for the neck.
Kilt-Plaits – Large plaits laid one way on the goods.
Knife-Plaits – Very fine plaits made in the same manner as kilt-plaits.
Lisse – (Fr. lese). A smooth, glossy goods; used for ruching.
Lustrine – (Fr. from lucre). Shining.
Metre – A French measure, about 3 feet in length.
Modiste – (Fr. Modista). A dealer and producer of fashions: dress-maker.
Nail-heads – A very small button used in trimming.
Plisse – (Fr. plis-se). Fold; plaits.
Tournure – A bustle used for expanding the clothing.
Titan Braid – (From titan; strength). A heavy woolen braid; used for trimming.
Vandykes – Indentations or scallops.
Vetement – A garment.

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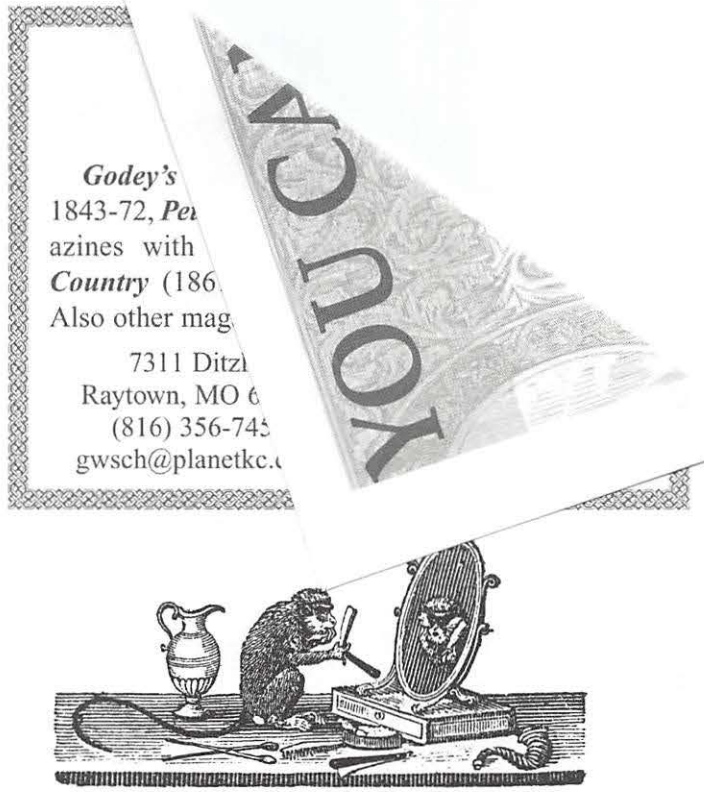

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...N SAY THAT AGAIN

"Water has an endless horizon: there is no limitation when you look out into the water. There's nothing to interfere with the mind's eye projecting itself as far as it can possibly imagine. I suppose it's the same way people in the Midwest feel about watching amber waves of grain or endless rows of cornfields. There is something exhilarating about it."
Billy Joel

"It is difficult to get a man to understand something when his salary depends upon his not understanding it."
Upton Sinclair

"It was cold out there, bitter, biting, cutting, piercing, hyperborean, marmoreal cold, and there were all these Minnesotans running around outdoors, happy as lambs in the spring."
Charles Kuralt

"Snow and adolescence are the only problems that disappear if you ignore them long enough." Earl Wilson

"You can always tell a Midwestern couple in Europe because they will be standing in the middle of a busy intersection looking at a wind-blown map and arguing over which way is west. European cities, with their wandering streets and undisciplined alleys, drive Midwesterners practically insane."
Bill Bryson

"I like these cold, gray winter days. Days like these let you savor a bad mood." Bill Waterson

"Cats are smarter than dogs. You can't get eight cats to pull a sled through snow."
Jeff Valdez

In Their Own Words...

Comments on dehorning cattle - 1885

The following apeared in *The Western Rural and American Stockman,* volume XXIII Number 14, April 4, 1885.

Dehorning Cattle.

EDITORS RURAL AND STOCKMAN: —

An honest difference of opinion is as essential to success in human affairs as truth itself. Without earnest and repeated discussion the march of human progress must stop. Henrich Hudson was laughed at, hooted at and reviled. He was called mad and a fool for daring to launch his rickety boat and engine on the bosom of that majestic river that has rolled on for a century, the proudest monument of his name. Who would not brave the scoffs and sneers of a few shallow-pated dawdlers whose empty craniums perpetually hang out "to let" on their insignificant faces. There can be no controversy with me on this issue. Like Mr. Ross, I, too, am raising Polled Angus cattle, and Galloways, too, but my Shorthorns and Herefords are by no means forgotten or neglected. Until we can raise all these cattle as naturally polled I propose to poll mine and try to convince my neighbors that my way of doing it saves from fifteen to twenty per cent. of feed, prevents all ordinary loss by abortion, and is in general terms a most positive kindness and blessing to the cattle themselves. I have helped to rescue a woman who was pinioned to the earth by a mad cow. I have had my own jacket and breeches ripped off by a mad cow. Have had a man knocked crazy, a hired girl's clothes torn to shreds and herself injured, and my wife too laid up from a like cause, and I am now enlisted on the list of anti-horns, and "am sworn in for the term of three years or while the war shall last." Not many months since I had 200 or more muleys and over 100 with horns. Out of our 300 cattle we have lost one. The horns did that, and when we skinned the steer and saw the horn punches we did not let twenty-four hours pass until that hundred and odd cattle shed their horns, although it was with the thermometer at ten degrees below zero. Result of that dehorning not a feed lost, and only four "bellered," and the average of blood spilled less than a tablespoonful to the horn.

The party who writes you that "if God will forgive him, he will not take off another horn," probably failed in the operation by not properly securing the head. Throw up the head in the stanchion. Secure it tightly. Let the animal fall over on the back or side. Take off the horns close to the hair, and if only a little of that comes along no harm is done. Then just wait sixty days before you call on God with your imprecations, and my word for it you will never make such a remark. Having dehorned over 500 head of cattle I think I know whereof I affirm. I have something less than a bushel of letters asking about this business, and dating from Wisconsin to Texas. As my address was not given very many were directed to Henry County alone, some to our county seat, but all came safely to hand, with a goodly batch forwarded by the kindness of THE RURAL.

Good friends, I am actuated by but one motive. Having tried and found out a good thing by trial I wish every farmer in my own county and State and in all our broad country to know just what feed, time, beef, patience and money are saved by this positively harmless operation. I am content, not desiring a dollar of any man's money in return. Having so thoroughly tested my plan of operating I want no fooling with salves or ointments nor any humbuggery as to tools. First, simply secure (fasten) the head. Saw off close to hair and cry "next" after turning that one loose. It is not to be expected that we shall all think alike. The question now before us is this: Resolved that it is better that many cattle suffer a little than that one man be killed or seriously injured; and again resolved that as cruelty to animals is the infliction of unnecessary pain therefore the pain is both necessary and proper, provided, first, that human life be thereby saved, and second that personal profit be thereby enhanced. Now, I affirm that by a

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Pat. April 8, 1884. Entire Patent or Territ'y for sale. $5 and $5.50 per set. Sent to any part of U. S. on receipt of price. Circular and testimonials sent on application. Enclose stamp for reply. Address GEO. W. RITCHIE, Arrowsmith, Ill.

A safety device for "horned" animals advertised in the same issue of *The Rural*. While this device seems to be marketed with an eye towards human safety, the authors of the letters seem more concerned with heard management.

careful estimate I have saved 100 tons of hay this Winter by having no horns. I have not averaged so far one ton apiece to my cattle. They had the run of forty acres of stalks and some late Fall feed, but I expected to feed out from one and a half to two tons of hay each to my cattle. I therefore claim a saving of not less than fifteen per cent. on feed. (My cattle are in first rate thriving condition at present, all of them). Second, I claim that I reduced the feed of a lot of steers from forty scoops of corn per day when outside, to twenty-four scoops inside, and it was possible to put them inside because they were prevented from doing each other harm. Here, now, is a like saving on corn, no small item, during our late cold weather. My cattle sheds are all close boarded all around, save a small opening on the south side. A word as to the matter of touching calves' horns with a red hot iron to stop growth. Your correspondent who failed differs from myself. Properly done the horn will not grow after the operation. I have before me a recent letter from that great veterinarian, Prof. James Law, of Cornell College, in which he says: "I wish that the operation of burning calves' horns might become as common as castration." I agree that if it were so to become we should be a richer and a happier people. Permit me to relate my experience in the purchase of "Danphin the 20th," an imported Hereford bull. This bull was a regular man killer. He was notoriously ugly. Messrs. A. A. Crane & Son, the celebrated Hereford breeders, (the son is F. P. Crane, now of Kansas City, whose "ad" I see in your columns) proposed to sell me that bull on very advantageous terms, telling me that ."I could not begin to buy him for the money only he is ugly." Well, I had faith in dehorning and so bought the aforesaid "man-killer." He has been in use on my place during the past year and my little boy has tended him daily. He is kept loose in the yard during the day, with the calves and milch cows, and goes to his stall and is haltered at night like a cow. Messrs. Crane kept a big double-fisted man to handle him, two rings in his nose, and a big strap, and a seven foot stick to lead him. His horns were said to weigh twenty pounds. They were broken up several inches by savage use on fences, etc. He has never disturbed man or fence since. Reason: he can't do it, he knows his weapons are gone.

Last Summer a strong bull broke through two fences and got into a lot of seventy heifers that I had for September breeding to my Polled Angus bull. When I attempted to drive him out he came for me. His horns left him that very day. In December following he died. The gossips said it was my dehorning. I told the owner "If so, I'll pay for him." Went to see him, found him down and dying from "impaction of the omosum." The post mortem so proved. I then had his horns or rather the skull bone out off. Examination showed that the dehorning had long before that healed over, and he was a perfect muley. The owner, Mayor Allan, is a convert to my plan. The gossips have subsided. So it will be every time, Mr. Editor. Custom will in this as in many other things render that a recognized duty which at first many are ready to denounce. And now, good friends, send along your letters. I shall answer them through THE RURAL, and if you take that you are in the right way and show your good sense.

H. H. HAAFF.

[The above letter contains points upon which we have had many inquiries. THE RURAL AND STOCKMAN by publishing Mr. Haaff's method of dehorning does not, it must be understood, assume any responsibility or recommend the method. Speaking for ourselves we should not attempt to dehorn cattle in this way, but that need not deter anybody else from doing so if they like. —EDS.]

Horned Cattle.

EDITORS RURAL AND STOCKMAN: — I see there is quite an interest taken in dehorning cattle. Mr. Haaff claims that it causes very little pain and suffering, while others claim the reverse. The Prairie Farmer says they have seen cattle "suffering severely, and some dying in agony indescribable" from the effects of dehorning. But it is generally agreed that the operation can be performed on calves without danger. The prejudice against hornless cattle is fast disappearing, and people are beginning to take a common-sense view of the matter, and many are looking to the comfort of their cattle, and immunity from danger to themselves and their stock, on account of the useless horns. Even as an ornament the horn, is fast losing favor, many considering a polled cow better looking than a horned one. The question is, which is the best way to get rid of the useless appendage. Mr. Haaff claims that his method is both safe and practicable, and that as it is not more painful than other necessary operations, no one has a right to say his method is cruel. But suppose there is a better way of obtaining the desired end, without causing suffering, would it not be more humane to use the latter means? Causing pain does not always signify cruelty; but the unnecessary causing of pain does. In the case of cattle already having horns, Mr. Haaff's method is the only way, and I am not going to say that the suffering caused may be counterbalanced by the pain saved to other stock, for each person must decide on that point for himself. But I do say the same thing can be accomplished by the use of a polled male in future; for where a pure bred polled male is used, nearly every calf will be polled, the polls being very prepotent in that respect; and there need be no complaint on the ground of utility, for if we wish a dairy cow there are the Red Polled, and if we prefer a beef animal there are the Black Scotch polls to choose from, which are fast gaining in favor as meat producers, both on account of the quantity and the excellent quality of beef produced. Judging from the calves they raise, I should consider the Galloways equal in milking qualities to the other beef breeds; and as to hardiness, there are few breeds, if any, their equal. I have seen as fine calves from common cows sired by a Galloway, as those from the same grade of cows sired by a pure bred Short-horn. Whatever the necessities of the present, we have no need to practice the painful method of dehorning in future.

J. Rio, Wis.

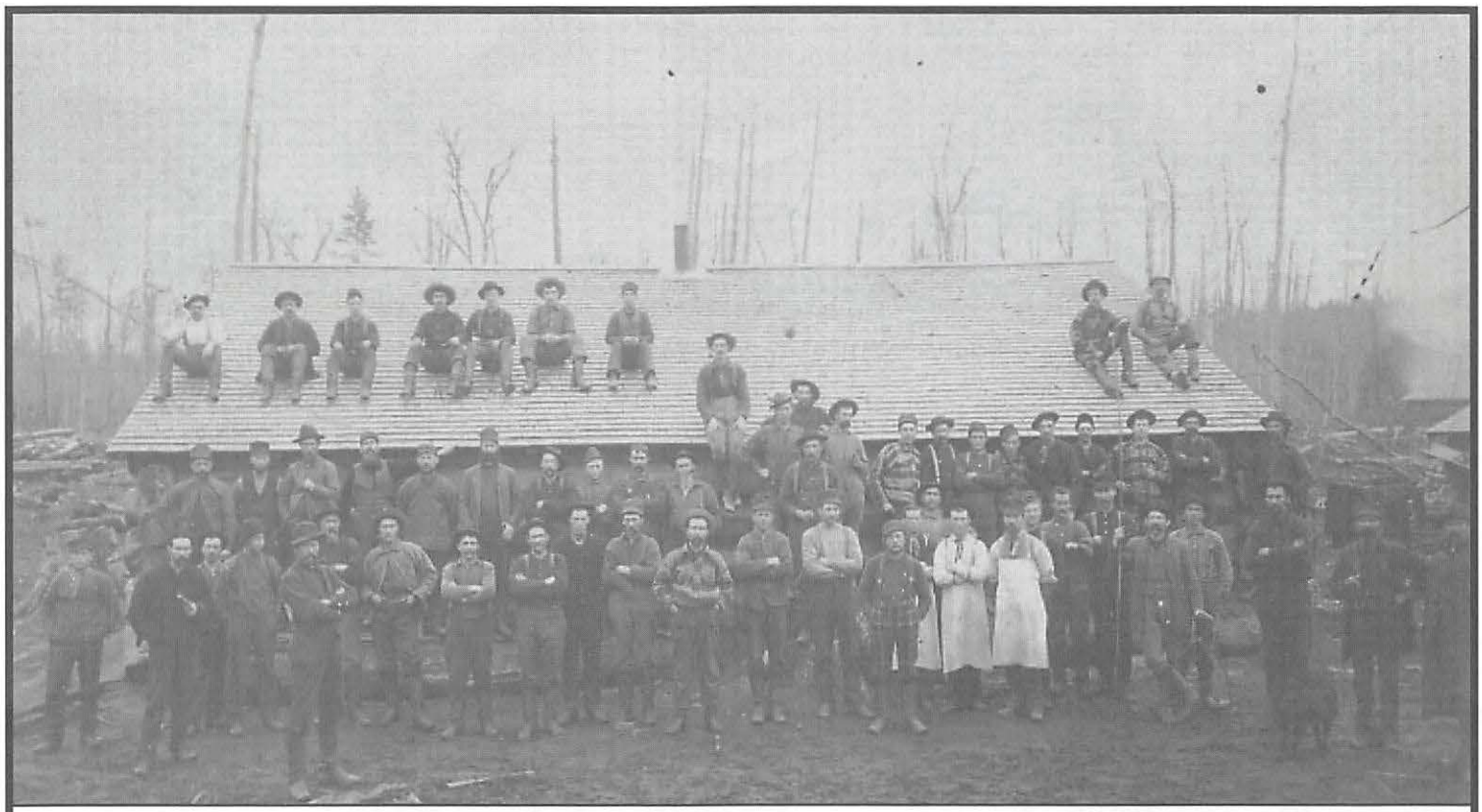
A Moment In Time

Edited by Rob Burg

A loading crew with a teamster and horses loading twelve-foot logs onto a railroad car by "cross haul." The top loader placed the logs so they would not collapse the load before they could be chained down. The loaders on the ground would work logs up the ramp with cant hooks, remaining weary that the logs did not slip from the chain and roll back onto them.

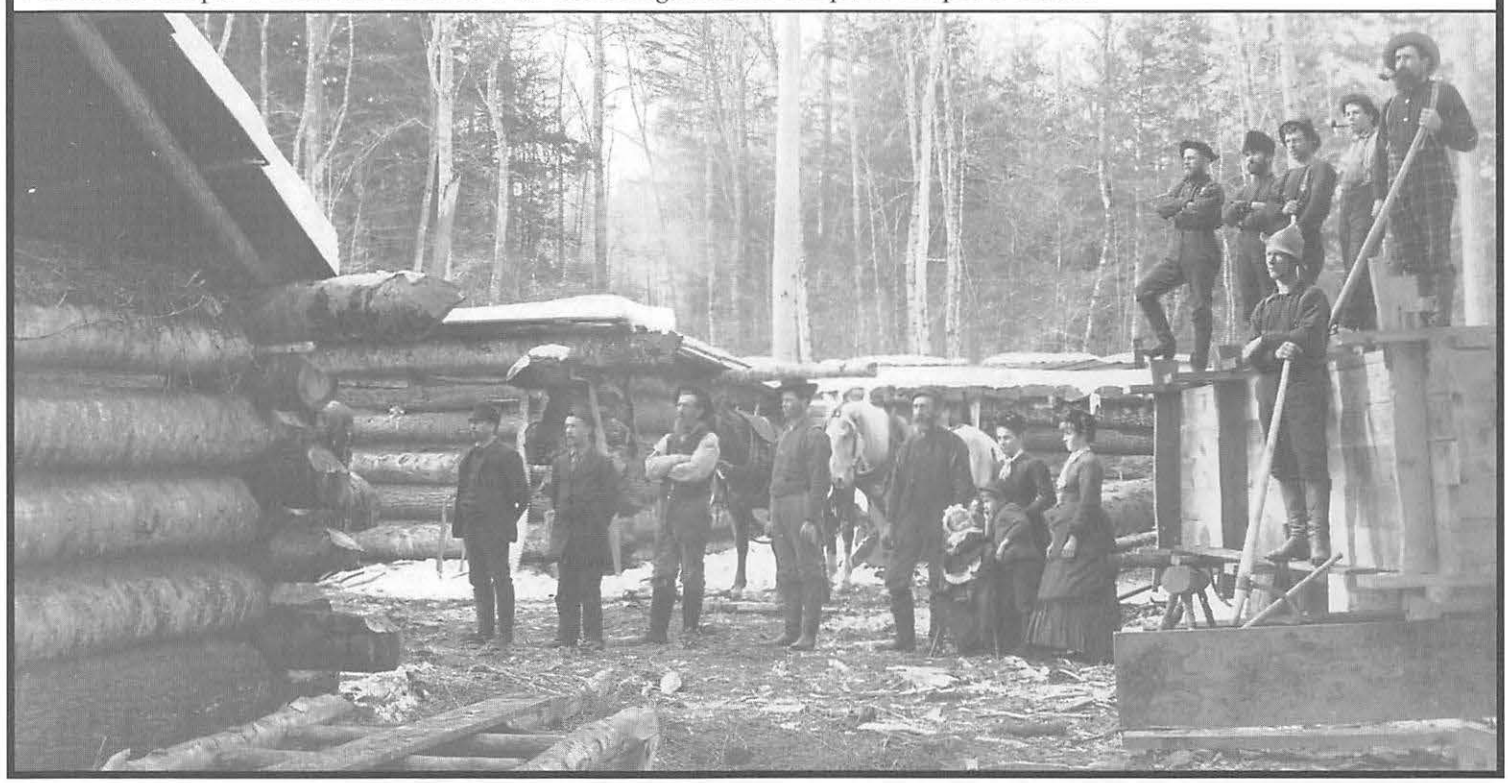
Road sprinkler at Harp Hays camp near AuSable, Iosco County, Michigan. Filled with water, the road sprinkler was used to spread water onto the logging roads at night, to freeze into a smooth, iced surface for moving the heavy logging sleds.

All photos are from the Putnam W. Robbins Collection at the Hartwick Pines Logging Museum. Unless noted, the locations in the photographs are unknown.



Alger's Camp at Harrisville, Alcona County, Michigan. Governor Russell Alger gained his fortune in the lumber industry of Michigan. His lumber interests were in both the lower Peninsula near Lake Huron and in the Upper Peninsula, where Alger County is named for him. This camp was just one of many used by his company and consisted of sixty-one men, which was fairly typical in size. This is also a typical scene of late Fall or early Winter with the men wearing a combination of wool and cotton clothing. By mid-winter, all will be in heavy wool clothes. The man in the front, fifth from the left is most likely the camp's "Big Push" or camp foreman.

Because of the ease of moving the logs by sled in the winter and by water in spring, most logging was done in the winter. The camps where the men lived and worked also were usually temporary, being moved or torn down when the timber was cut within a couple miles of the camp, so they would be quite crude. This photo shows a good example of the "shanties" that were built in the camps. Women and children were not strangers in the camps, as the photo shows.



This photo shows logs being hauled in the winter by sled on an ice road to the banking ground where they were loaded onto railroad cars. The man on the left, holding the broom and shovel, is known as a "road monkey" or "chickadee" and his job was to keep the road clear of debris. - Notice the enlargement of the fellow and his interesting jacket.

Hackley and Hume's Lumber camp near Harrison, Clare County, Michigan, about 1890. Logs were drawn with the "big wheels" by raising them under the axle. The large, wide wheels reduced the draft needed to move the load. The logging wheels were not invented in Michigan, as it was once believed, but manufacturers such as Silas Overpack of Manistee, Michigan made them popular for use in conjunction with the railroads, allowing men to move logs in the summer.

How important was the 19th century lumbering industry in northern, Midwest?
The structures you interpret were likely built with Michigan, Wisconsin, or Minnesota lumber.

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Cookstove
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Description: Stagecoach stop and farmhouse historic home looking for c. 1865 cookstove for foodways programming.
Institution Name: Mahaffie Stagecoach Stop & Farm Historic Site

Teapot, Hand painted in gaudy style.
Circa: 1840 - 1860
Condition: Bottom corner broken but pieces have been retained with the object.Description: 6" in height, 12" in length and 5" in width. The lid is original to the piece. No visible maker's mark on the bottom. Some cracking can be seen throughout the teapot and the bottom corner has been broken off of the piece. The broken piece has been kept with the object as well as any chips from that particular break. The piece can be used as an example of the gaudy style and is perfect for exhibiting.Institution Name: Stephenson County Historical Society
Contact Information: Chris Gordy, 815-232-8419

Artifacts

Object Name _____
Circa _____
Origin _____
Condition _____
Description (50 words or less) _____
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_____
_____
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Contact Information _____

Livestock

Animal Type _____
Breed _____
Age _____
Additional Information (50 words or less)_____
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ALL IN A DAY'S WORK

by Charles M. Keller

Describing the pace of work in 19th century factories, Gordon and Malone say, "Machine tenders were expected to work at a steady pace for long periods, starting their labor only at the signal of a foreman or the sound of the factory bell. There was little seasonal variation in the length of the factory day."[1] This pattern continued through the 20th century and to the present. It is a pervasive pattern and influences what defines "work" as opposed to "play" or "leisure" or a "hobby," and this conception of the concerted workday affects visitor expectations at historic sites.

When visiting a business, or an historic site, visitors often expect that interpreters, docents, or other staff members will be on hand at any time the site is open to do whatever first person, third person, or other duties are expected of them. But if the goal of a living history site is to convey the spirit as well as the substance of an earlier time and place, it is important to operate as much as possible using the behavioral principles of the interpretive period. This is easier said than done. In *The Past is a Foreign Country*, David Lowenthal writes, "The past ...is, to be sure, largely an artifact of the present... we cannot help but view and celebrate it through present-day lenses."[2] Greater familiarity with the details of a role, craft or activity can help, but not guarantee, reduction of the distortion from the lenses Lowenthal mentions. Unless it is a site which follows the industrial revolution, having everybody on stage all the time is more likely to reflect the factory model described by Gordon and Malone than the actual nature of activities at a more agricultural or artisan oriented location. Empty buildings, facilities from which the expected occupants are absent all violate the expectations of visitors, not to mention Boards and administrators. The information included here is intended to offer an alternative, rooted in past practices, for such expectations.

The discussion which follows has two goals: one, to give a picture of the work patterns of a specific artisan; the other, to provide scenarios for interpreters to use to explain the absence of other members of the staff who visitors might expect to see in given facilities at a site. This can perhaps be particularly useful in these times of personnel reductions and curtailed work schedules when vacancies are more common than in happier days.

Thomas Benjamin Hazard was a blacksmith who lived and worked in Rhode Island from 1756 until 1845.[3] The earliest Hazard settled in the area in 1639 and by the 18th century they were a numerous and widespread family. A feature of the family was the frequent use of the same given name, to the point that nicknames were necessary to distinguish the various Thomases from one another. This Thomas was known as "Nailer Tom" since making nails was an important specialty of his blacksmithing business. The family included College Tom, Bedford Tom, Shepherd Tom, and Pistol Head Tom, the latter Nailer Tom's son who was injured when a pistol "burst".

Nailer Tom's "parents both died in his childhood, and he was apprenticed, after the manner of the day, to John Hull, the blacksmith of Tower Hill."[4] His diary is sketchy regarding the early years of his career. Having finished his apprenticeship, on February 1, 1779 he "left making bridle bitts at Condons" and in March "began to keep house with George" a bachelor cousin who was also a blacksmith. Also in March of that year he writes of beginning to work "in the shop", perhaps George's. In 1783 he married Hannah Knowles and the couple moved into the house he had been sharing and had acquired from George. Their first son was born in 1784, and the family moved to the house of his wife's late father in March 1786. He built his own shop in April of that year across the road from the house, and continued to live and work there for the rest of his life.

The Hazards in general were a literate family and letters and diaries of various members are well represented in collections today.[5] Nailer Tom was no exception. His diary, kept from 1778 to 1840, records daily entries of the weather, and births, deaths, marriages, and other local events of note. Significantly, for our purposes,

he also recorded the details of his everyday activities. The diary was transcribed from the original notebooks and published in 1930.[6] The published version is 808 pages long and contains a wealth of material.

For reasons of practicality, in what follows I have relied upon the entries from the year 1804. That selection was based on the fact that many of the Midwestern states had been settled by Europeans by that time and conditions in that region were likely to have been generally similar to what Hazard describes for the eastern seaboard. By 1804 Nailer Tom was 48 years old, an established artisan, married with a young daughter and two sons in their late teens. He was a member of the Society of Friends, active in his church and civic affairs. The land surrounding their house had also belonged to his wife's family and he farmed it to provide for a large part of their household needs.

The following is an over view of Nailer Tom's varied activities during 1804. An exhaustive statistical summary is not my intent. His routine was sufficiently complex and varied that charts or graphs would be unwieldy and not particularly informative. Instead I will present a series of vignettes based on the diary entries organized according to the general aspects of his daily life and work.

The names and individuals who appear in the diary reflect the small and close-knit community in which Hazard lived. There were various Hazard relatives who are mentioned frequently. In his early years he had lived with "Ouncle" and Aunt Clarke. Brother Robert, George, a cousin, and others of unspecified connection such as Tasa Hazard, and Rowland Hazard all appear in the pages. Other relatives lived more distantly such as Thomas in New Bedford. What the kin relationship of Hazard Champlin is remains unclear, but using surnames in combination with other names was not uncommon. The Rodman family seems to have been large but how Rodman Carpinter was related to other Rodmans is unclear. Benjamin Rodman Carpinter is a similar case. The Rodman's ran a mill with Benjamin Rodman possibly the proprietor. Moses Rodman helped with farm chores and Cate Rodman, Selar Rodman and Molly Rodman all provided household help at the Hazards. John B. Dockray and Elisha Watson ran stores which Nailer Tom visited frequently.

The general pattern, which emerges, is one of multiple tasks, duties, and recreations engaged in during a single day. Days devoted exclusively to a single activity are rare. Hazard's identity, reflected in his nickname, and his income, centered on his work as a blacksmith. But of the 366 days in 1804 only 30 were devoted exclusively to forging iron with an additional 92 days in which he was in the shop at least part of the time.

What then took him away from his shop? Most commonly combined with blacksmithing were short trips away from home for business and social reasons. Next most common were days in which he worked in the shop and did farm or household chores. Chores for house and farm occupied 12 days of the year by themselves. Shop work and attending a Friends meeting were combined on 8 days. "Writing" is the only endeavor recorded on 8 days and these were sometimes days when he was not well or had been injured. Other activities which took him away from blacksmithing, in order of decreasing frequency, were attending various meetings connected to his church, days when he was ill, time spent attending to legal matters, and overnight trips for business or other reasons.

LOCAL ERRANDS

It was not unusual for Hazard to leave the shop to run errands at near by locations. These "arrents" involved a variety of transactions. On May 23, after working in the shop he "went several plaises of arrents. Settled accounts with Rodman Carpinter so we are Eavan", and, "I workt in the shop...I carried my wife to Henry Northrups and to see the Carding Machine. I shott hawk and son Tommy shott one also," September 13th.

The morning of August 10 was spent in the shop and in the afternoon "went Daniel Carpenters to the Vandue.[7] William Rodmans things was sold. I bought to the amount of 131 cents." Presumably the wool from the visit to John Congdon's on the 6th of August cited below, is the same as that mentioned on the 14th when, after working in the shop, he "carried Henry Northrups Combs home and carried wool to comb."

It is not clear from the 1804 entries (or those from the other years which I have read) what Hazard's resources were in terms of transportation.[8] Understanding what he owned in terms of rolling stock would clarify exactly how some tasks were accomplished as well as give a clearer picture of his economic situation. Local travel seems to have been accomplished on foot or on horseback with longer trips to Providence and Newport involving a boat or ferry. There is no mention of a wagon although in January he refers to working on a horse sled and in August he used a "Dray". Carrying things like "four piggs wt 175 ¼ lbs" (January 20), a "Hoggs head" (April 1), and having his boys cart wood (April 14), or iron make sense if he had a cart or dray. Whatever kind of vehicle was part of his equipment it seems to have been used exclusively for work and not for transporting family members.

The days Hazard did no blacksmithing at all were often devoted to unspecified "arrents" and dealing with the numerous and complex exchange, barter, and business arrangements which were characteristic of his life. On October 21st he, "went to Little Rest. Dind at Timothy Peckhams. Paid Hasard Champlin my Tax. Gott Ear mark for Sheep Putt on Record." On November 1, "I gott some wool Carded. Dind at George Hasard."On November 23rd

> I went to James Robinsons and many other Plaises of arrents. gott soum things of John B. Dockray and soum Leather of William Peckham. My cow gott Potatoe in hur throat this morning and we gott it out again.

Meeting civic obligations were also part of the normal routine as on August 6th when he worked in the shop and then went to brother Roberts. Paid him my part of the Tax. He paid Hazard Champlin... Afternoon went to John Congdons and gott soum wool."

Other days away from the shop and farm were apparently social. September 27th he, "dind at Walter Wattsons. went to Mumfords Cove a Gunning with my son Tommy." September 10th he "dind at Andrew Nichols." "I went to Littlerest." "Dind at Timothy Peckhams" on February 16th. On May 14th, "went to Newport. George Hasard Invited me to Dine with him at the Widdow Littlefields." On August 20th he

> went to Samuel J Potters. Carried my Daughter to meeting. John T. Nichols Daughter Anna was buried their this day. She died Yesterday. Andrew Nichols Junr and his wife drank Tea here this afternoon.

Business arrangements included "renting some land," on April 2 and taking care of the rental of a farm on February 7, while the May 27 entry reflects a different kind of complexity as various debts are settled,

> went to Eunoch Lewiss of an arrent. Paid brother Robert all I owed him on Note. Evaning Settled with Joseph M Knowles the Bill of Cost he had against Avis Knowles. Settled at Benj Rodmans ..... .

Other transactions were smaller in magnitude but equally important. The entry on February 15 reflects the variety of the family's household arrangements,

> My Heaffer Caved this morning. Gott Henry Knowles to help milk hur and Suckel the Calf it is a Bull Calf. Peter Parrys Daughter brought home the Cloth she wove for me 14 ¾ yd broad Cloth. I carried it to Taylors to dress. Cate Rodman washt here this day. and son Benj Paid hur for the same in Corn and Shoe points. I spent last Evening at brother Roberts . Henry Knowles supt here. I went to Little Rest.

And again on August 4th

> went with mare and Dray to Elisha Watsons 3d and sold him 58 lbs Salt Pork and 16 lbs Hoggs Lard and took out of his shop Jest what they coum to So we are Eavan.

More frequently visits combined social and other kinds of business. For instance, on February 25th Hazard

> Dind at John Congdons. gott my Boots mended by Peter Rofs Junr and paid him s1/2d1/2 for the saim at his Farthers. William Hull present. took up some things at John B Dockrays. William Hull supt here. I receved of John Shearmans wife s3/ my part of the money for acting as Referree between Tasa Hazard Widdow & Bena Segar.[9]

Shopping and settling debts and social visits are often part of the same day's activities. On February 23rd he

> Logd at Timothy Peckhams last Night. brokefast their this morning. Settled with him and Paid him so we are Eavan. An went to Benja Rodmans of an arrent. I dind at Esqr Frenchs yesterday and also paid Daniel Williams Junr four Dollars toards the sheep and Hoggs I bought of him soum time past. which with the nine Dollars I paid him before makes the hole sum I was to give.[10]

CHORES

Combining work in the shop with "chores" kept Hazard close to home since his house, his shop, and farm were all located on the same property. He refers to a cow, "hoggs", sheep and chickens, and to corn, potatoes, flax, hay, apples, peaches and quinces. Bees are mentioned several times as is firewood and making charcoal for his forge. Occasional days were devoted entirely to farm work but often with the help of others as on May 26,

> Last 3d day Son Thos took a Bugg out of his Ear that had been in 9 Months and one day. William Carter Helpt me plant Potatoes and I paid him for saim. Charles Watson and Moses Rodman helpt me also. Finisht Planting Potatoes ....

On July 13 he writes, "I went to Benja Rodmans to grind Sythes. workt in Shop. made Hay." Or on July 18th,

> Made Sope. William Potter Rode Horse to Harrow, Jonathan Lock held harrow for Benja for him to work in the Shop. and I paid Jeremiah N Potter in Nails for the saim.

Processing harvested grain was part of the seasonal round of subsistence activities as in

> I mowd soum Oates. went to Rodmans mill. Workt in shop. Ray Mumford dind here. He brought me a lode of sand. Finisht mowing Oates. Took a Walt to George Hazards, July 24th.

Sharing work was important for social as well as economic reasons when accomplishing routine chores.

On December 10th he writes,

> kild my sow she wade 146 lbs and Pigg wade 49 lbs. Rodman Carpinter help my Boys kill them. and I tended mill in his steed the time he helpt them. I workt in the Shop. Varnum Johnson Supt here.

Other chores included

> Finisht diging Potatoes. Spread the Flax," October 5th; or "Cut up corn and huskt. began to Harvis," October 8th; "mended the Harth," January 3; "put window in Washroom, January 13th .

FRIENDS MEETINGS

Socializing on the way to or from a Meeting was a common occurrence, and all of the Thomas Hazard family was active in Friends activities. On June 9 they traveled to Newport where they would stay until the 14th. "Son Benja and I went to Newport to the yearly meeting. I dind at Rowland Hazards," and the next day, "Went to meeting and drank Tea at John Eastons."

He was "not well" on the 11th and 12th although he was able to dine at "Goviner Mumfords" on the 11th. He "went to meeting" on the 13th and on the 14th, "dind at the Widdow Thurstons. returnd home."

And attending a Friends meetings did not always preclude other tasks as on November 22, "I brought my Steer home out of the Cooning land. Went to Elisha Wattson 3d. gott soum Cloth. went to Preparitive meeting. workt in shop." But September 2 was a more common pattern when he "carried my daughter to meeting. An carried my wife to George Hazards. we drank tea their." And on April 1 "I went to meeting afternoon carried my daughter to John Congdons. Drank Tea their...."

WRITING

Writing also took Hazard out of the shop keeping him from other more usual activities. On January 22,

> Luce Wilson Dind and drank Tea here this day. I did not gow to meeting. Wrote a Letter to Thos Hazard of New Bedford by George Hasard request and sent it to the Post offis by Luce Willson.

On April 8th he, "keep house most all day. wrote an answer to Thos Hasards Letter of New Bedford and inclosed his mothers will in it according to his request...." On June 6th "I went to Tower Hill. Sent letter to William Lawson of Newbury Port on Mary Carpinters account. An went to William Peckhams after Leather."

LEGAL ACTIVITES

Adhering to the values of his faith by providing assistance to others, as well as living up to his position in the family and community, involved Hazard in various legal matters from early in his life.

> As early as March, 1780, when he was twenty-four years old, he 'guv evidence between Jeffrey Champlin and James Robinson'. The diary is full of notes of going to court... Sometimes it was of relationship, sometimes the Diary was called upon for exact dates..." A well known lawyer commented that, "He would as life have the devil himself come to court as Tommy Hazard and his book![11]

On February 20th he

> Dind at John Congdon. Sett as an arbetrater between Benja Segar and Tasa Hazard at Peter Rofs. An went to Little Rest. John Shearman Sett with me as an arbetrater above menshond.

On April 24th he, "went to Littlerest. Served as Grand Jureyman. Indited one Maxen and one Cammel for the murder of a Barsterd Child...." February 10th,

> did writeing. William Hull and Natt Mumford Junr dind here. I went to Littlerest to Give Evedence between William Hull and Daniel Knowles of Groton....

May 28th found him in Newport, "on business for Mary Carpinter," and on the 30th he "Did Mary Carpinters business concerning hur Son Benja Rodman Carpinter who fell from Mast Head at Sea and kild him Self...."

The most time consuming of Hazard's legal activities involved the will of his Aunt Clarke who died on February 26th .[12] On March 12th, "I went to Newport to Carry Aunt Clarkes Will," and on the 13th "logd with Dockter Mann. staid there to Prove Aunt Clarkes Will." On the 14th and 15th, "Wated to prove Aunt Clarkes Will," and that evening the "Coart of Probate Mett at Dockter Manns to prove Aunt Clarkes Will and adjourned until to Morrow." Meeting as planned on the 17th the "Coart" approved the will. On the 19th he "Shew the men Aunt Clarkes good to be Invantoried." On the 21st he "began a Settlement with Dockter Mann," presumably for lodging, which was concluded on the 22nd and Hazard returned home on the 23rd. He had spent 12 days away from home and work taking care of this one matter.

POLITICS

Participating in local politics was another non-blacksmithing activity of Hazard's. In late February and early March he was in Providence and writes

"Attended a Corcus Last Evaning at the Coart House on behalf of South Kingston."

He remained in Providence until the 10th, another long absence from home, and during that time refers to "Goviner Fenner" frequently as well as to "Goviner Mumford." The significance of those titles is unclear to me.

ILLNESS

As mentioned above, illness or injury occasionally interfered with his normal routine. "I am not well did not gow to meeting. An drank Tea at George Hasards." After hurting his thumb in the shop the day before, on January 13 he stayed in the house, "I did writeing &c."

DOMESTIC LIFE

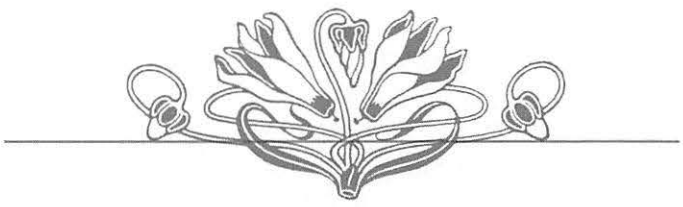
While not directly affecting his work as a blacksmith the household arrangements of the Hazard family were as varied and complex as any other part of their lives. Household help was not uncommon since a variety of wives or daughters came to the Hazard home every ten days or two weeks to do washing. He refers to sewing help on April 30, and on January 5 "Cate Rodman left of work here by the week and went home." On August 30, "Selar Rodman washt here half aday. To make up a days work hur daughter Molly owed me to pay for Calfs head & feet &c.," And on July 20, "went to Rodmans mill. went to look Sheep. went to John B Dockrays. gott soum things. Paid George Dyer wife for Bottoming three chears."

DISCUSSION

The thoughts of Lowenthal's which were cited earlier refer to the past as a foreign country. But what makes a country foreign? Material culture is one thing that immediately strikes a visitor abroad or an historic site as "different" or foreign. Unfamiliar clothes, house styles, artifacts or language are obvious to a newcomer. And the degree of "foreignness" can range from small, as in the case of the USA and Great Britain, or great as in the case of the USA and Thailand. But more important are the differences in the principles that guide the behavior of a group of people and the assumptions by which they can understand one another's actions. These principles and assumptions have no tangible expression except in the way they are enacted by the members of a society. It is often necessary for a native resident of a country, or an interpreter at an historic site, to articulate those principles, or at least to make comments which draw attention to their existence.

Earlier it was suggested that the assumptions of contemporary society are rooted in the industrial notions of "work" being done according to a regular schedule and that other activities are "play" or "recreation" to be indulged in at other times and in other places. These would have been foreign notions to Thomas Hazard. A "day off" was not part of his vocabulary. Attending a Friends meeting might be followed by work in his shop as easily as tea with a relative. Visiting, entertaining, hunting, and gathering berries were as much a part of his life as blacksmithing, and time devoted to them required no special explanation in his diary. The same was true of jury duty, sitting with the body of a deceased acquaintance or helping a local widow attend to the affairs of a son killed in an accident. They were necessary parts of the whole which made up his life.

Using the kinds of incidents described in Hazard's diary can provide an interpreter the opportunity to introduce the ideas of alternative sets of principles used in earlier times by alluding to an empty workspace as a normal circumstance rather than a problematic situation. And the same is true for the house where a wife or daughters are not present. "They're down the road washing for the Brown family", or "She's been sewing at the Hanks's this week" suggest more than simply saying "They aren't here today". The empty workshop can be used not as the sign of a shrinking budget but rather explained as part of an artisan's role as a family member whose usual duties include taking wool to the spinner, or visiting the mill or having boots repaired. Many of the tasks Hazard mentions would be familiar to the 21st century visitor. There is nothing foreign or exotic about paying bills, settling or collecting debts, paying taxes, and making other business arrangements. Combining these with having a meal, or drinking tea or just visiting may seem a little more unusual. But doing so at a time when people are expected to be at "work" does reflect principles which are different than those of today and making it clear that these are common place in the time and place the site represents might allow the interpretive staff to use the absence of co-workers as an avenue for greater communication and an explanation of the intangible differences which separate the past from contemporary life.



Charlie Keller is Professor Emeritus from the University of Illinois, Urbana- Champaign, a blacksmith, and Past President of MOMCC.

NOTES

1 Robert B. Gordon and Patrick M. Malone, *The Texture of Industry*, (New York, Oxford University Press, 1994), 386.

2 David Lowenthal, *The Past is a Foreign Country*, (New York, Cambridge University Press, 1985), xvi.

3 Caroline Hazard, *Nailer Tom's Diary: Otherwise the Journal of Thomas B. Hazard of Kingstown Rhode Island, 1778-1840*, (Boston, The Merrymount Press, 1930.)

4 Hazard, 1930, viii.

5 Nancy Webster, pers. comm.

6 Hazard, 1930, viii.

7 "Vandue" refers to an auction of goods belonging to a deceased or indigent person. I'm indebted to several members of the ALHFAM List for answering my question about this term.

8 In January, 1782, an entry reads "carried Charlotty Tennent to Cranston on Thomas's black horse." This suggests that "carrying" was done on horseback.

9 Tasa Hasard was apparently a troubled person. In October he writes, "I am informd that Tasa Hasard (widdow) Stabd Robert Peckhams Horse last Six day and that he died before Night."

10 "An" is the abbreviation Hazard used for afternoon.

11 Hazard, 1930, X.

12 In his early bachelor days (1779) Hazard writes of staying at "Ouncle Clarkes", so his attention to "Aunt Clarkes" estate was the result of caring for the affairs of an important relative.

ACKNOWLEDGEMENTS
Thanks go to Tom Sanders for making me aware of Nailer Tom's Diary and to Dan Wyman Books for finding a copy of the work; to Aubrey Williams for discussions which suggested the title; to Nancy Webster for information about the Society of Friends; to Debra Reid for suggestions of additional sources; to members of the ALHFAM List for valuable information; and to Janet Dixon Keller for patience, encouragement and editorial suggestions.

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The Gardens of Conner Prairie

by
Joyce Newby

The recreated gardens of Conner Prairie's Prairietown are designed to demonstrate the importance of agriculture and horticulture in early Indiana, and to reflect the diverse characteristics of early settlers.

Prairietown is a fictional village created to represent a small Indiana community of the 1830s. Most village residents have gardens to supply seasonal vegetables and fruits, which are either eaten fresh or preserved. In some gardens, plantings of culinary and medicinal herbs for household use are also included. The "design" of the gardens and crops grown in them are meant to reflect the backgrounds of the village residents.

Many of the early accounts of travelers to and through Indiana used only the general term "vegetables" to describe the produce of local gardens, thus making it somewhat difficult for researchers to discover what early settlers actually grew in kitchen gardens. Some accounts however mentioned the cultivation of potatoes, squash, cabbage, cucumbers, peas, beans, melons, herbs and pumpkins, as well as apples, pears, peaches, grapes and assorted berries. The vegetables, herbs and fruit appear to have been grown rather informally, with no attempt at "design." For the most part, gardens were strictly utilitarian and functional during the early settlement years.

The settlers differed in attention given to horticultural matters. Some were interested in obtaining the best varieties and the latest information for garden production while others were interested solely in raising necessary crops with as little cost, effort and maintenance as possible. Since these "unprogressive" gardeners did not record garden information, we have turned to seed catalogs, garden literature, diaries and regional almanacs of the period to assist in determining the varieties of plants available and how they were cultivated.

Mrs. Zimmerman's Pennsylvania-German ancestry is evident in the garden at the Golden Eagle Inn. In consultation with Dr. Erin McCawley Renn, formerly of the Deutschheim Home in Hermann, Missouri, Conner Prairie decided to reflect Mrs. Zimmermann's heritage by dividing the Inn garden into a "German four square" pattern. The garden plots are separated by two permanent paths, covered with wood chips, which cross in the center. The quadrants are laid out in a similar pattern; each row runs across the short dimension of the four beds. Mrs. Zimmerman plants crops to provide food and medicines for her family and guests. Reflecting a period superstition, house leeks are planted next to the inn to protect it against lightning. At the back door is soapwort used to clean linens. A nearby orchard contains apple, crab apple, green gage plum, cherry, quince trees and red currant bushes for making pies, jams and jellies.

Although a weaver by trade, village resident Alex Fenton is a practitioner of Thomsonian medicine, which relied on botanical and herbal treatments. Thomson's New Guide to Health included what he called lesser herbs and, using this work as a guide, Conner Prairie has grown common medicinal plants of the time period: feverfew, horseradish, garden sage, hyssop, catnip, peppermint, horehound, costomary, lobelia inflata, cayenne peppers. The plants are used for educational/illustrative purposes for the visitor.

Mrs. McClure, the village woodworker's wife, plants to ensure that her family has plenty to eat all year. While Mrs. McClure has great faith in her husband's decisions to move from the farm to Prairietown to become a mechanic she quietly expresses concerns about raising enough food for her family on these small town plots. She grows a variety (see below) of crops to feed her family.

Mrs. Campbell was reared on a Virginia

plantation and lived in Lexington, Kentucky until she came north with her husband. Her aristocratic southern upbringing is reflected in her garden selections. The Campbells are the only family in Prairietown with extensive flower gardens (see below). Mrs. Campbell uses fresh flowers in the warm months and dries them to beautify her home during the winter. Her vegetable garden includes scarlet runner pole beans, kidney beans, and Swiss chard, as well as other vegetables meant for the family table (see below). An unusual planting is the citron melon Mrs. Campbell uses to flavor the fruit cakes served at her Christmas Eve party. Her culinary herbs: borage, burnet, thyme, lovage, marygolds (pot marigold), lemon balm and spearmint are used in salads, candied or as potherbs. Outside the doctor's office are tansy, apothecary roses (one of the oldest varieties of the rose), and lavender for sweet bags and potpourri.

The Curtis family came to Prairietown from Canandaigua, New York. In their cottage-type garden a central path makes for irregular beds. *The Genesee Farmer* and *The Frugal Housewife* cookbook were used to plan the vegetable and herb garden. Mrs. Curtis plants horehound to treat the children's sore throats, feverfew for headaches and upset stomachs, as well as culinary herbs like common sage and thyme.

The Conner Estate garden was planted as a "sampler" garden to provide the visitor an opportunity to learn the history and uses of the plantings. It reflects some of the most commonly used cooking, medicinal and household herbs and vegetables of the early nineteenth century. Perennials predominate the garden. Twig trellises within the garden are used to save space. Scarlet runner beans cover the pergola in the center of quadrant garden. Dye plants were planted to help interpret the dyeing process demonstrated in the loom house. The beds are used for plant identification and to provide a ready supply of some commonly used plants for the dyeing activities at the museum.

Our goal is to educate the visitor about the daily life of the residents and express their attitudes and values toward gardens and foodways. The interpretation and maintenance of the gardens could not be accomplished without a staff of trained garden volunteers who help maintain the educational and village gardens, and who harvest, clean and package seeds for purchase in the museum's gift shop. They also give guided garden tours, prune and spray fruit trees, and participate in the spring Heirloom Garden Weekend and the Garden Exhibition at our Agrifair program. A full time garden assistant interprets hired help in the village. She invites visitors into the garden to help place plants, weed, identify plantings and their use, storage, preservation of the garden produce. She may also place the vegetables in the visitors hands and direct them to deliver them to the cook.

Youth volunteers are trained in seed identification, planting and cultivation practices. They solicit help from the visitor in planting seeds with a dibble, hilling or digging potatoes, removing spent blossoms, shelling beans or picking berries. As they interact with the visitor their storyline is revealed as a child of the family or perhaps a child who has been sent in to town to pay off his or her father's debt by working in a resident's garden.

School groups and visitors of all ages enjoy the added garden activities. We feel they become more immersed into the settlers' lifestyle when actively involved with the 1st person character.

Seed Varieties

Golden Eagle Inn
Barnett beans
Red lima beans
Grey soup peas
cushaw squash
Cardoon
Fingerling potatoe
West Indian gherkin
scarlet horn carrot
Lutz green leaf beets
early Jersey cabbage
late flat dutch cabbage
kohlrabi
asparagus
horseradish
rhubarb
hops
strawberries
gooseberries
red currants

McClure
tennis ball lettucae
dwarf gray peas
yellow turnip
root beet
early scarlet horn carrot
kale
wren's egg bean
black turtle bean
Jacob's cattle bean
summer crookneck squash
Boston marrow squash
Irish potato
Jerusalem artichoke

Campbell
yarrow (Achilleas milefolium)
Columbine (Aquilegis candensis)
Job's tears (Coix lacrymajobi)
sweet William(dianthus barbatus)
dame's rocket (Hesperis matronalis)
Canterbury bells (Campanula medium)
love lies bleeding
Crester cockscomb
Marvel of Peru
Balsam blackberry lillies
lamb's ear
love-in-a-mist
turk's cap lily
pinks
peony
scarlet Runner beans
kidney beans
early blood turnip root beet
Zebra beans
swiss chard
early blood turnip beet
long orange carrot
red pear tomato
yellow pear tomato
salsify
early nutmeg melon
turks turban squash
citron melon

Curtis
cylindra beets
white Paris cos
late drumhead cabbage
red mammoth cabbage
soldier bean
red cranberry bean
Connecticut field pumpkin

Joyce Newby is the Program Coordinator for Foodways and Gardens of the Conner Prairie Living History Museum in Fishers, Indiana. She has been in this position for 15 years.

Coming to

A MUSEUM NEAR YOU

April

April 2 – **Amana Heritage Museum**, Amana, Iowa. *Symposium on Amana History.* Building Community in 19th Century Iowa: The Amana Experience in Historical Perspective.

April 2, 3 – **Bishop Hill State Historic Site**, Bishop Hill, Illinois. *Salute to Spring.* Opening weekend of all shops, museums and restaurants in the village.

April 3 – **Geauga County Historical Society**, Burton, Ohio. *Pancake Breakfast.* All the pancakes you can eat, topped with real maple syrup made at our sugar bush.

April 7, 8, 9, 14, 15, 16, 21, 22, 23 – **Conner Prairie**, Fishers, Indiana. *Follow The North Star.* Play the role of runaway and encounter a slave sale and a wide range of people, including a belligerent transplanted Southerner, a reluctantly helpful farm wife, a slave hunter motivated by financial rewards, a Quaker family and a free black family. This glimpse into our shared past will jolt and affect you in ways that reading a book or watching a movie about this painful part of America's history cannot.

April 9, 10 – **George Ranch Historical Park**, Richmond, Texas. *Runaway Scrape.*

April 10 – **Naper Settlement Museum**, Naperville, Illinois. *A Portrait of Daniel Burnham.* Historian R.J. Lindsey becomes Daniel Burnham in this snap shot of the great architect's life. Join us as Burnham narrates a slide program beginning with the Chicago fire and working through to the 1893 Columbian Exposition and construction of the great White City. If you enjoyed the novel Devil in the White City, you'll love this visit with Burnham. Guests will also see a display of original 1893 world's fair souvenirs.

April 16, 17 – **Museum At Prophetstown**, Battle Ground, Indiana. *Plow Days.*

April 23 – **Bishop Hill State Historic Site**, Bishop Hill, Illinois. *Swedish Stomp and Skamperoo.* 5K Run/Walk through historic Bishop Hill.

April 30– **Amana Heritage Museum**, Amana, Iowa. *Celebrating the Land: Amana at 150.* Special exhibit.

April 30 – **Billings Farm and Museum**, Woodstock, Vermont. *Opening Day.* Opening Day of the 23rd Season.

April 30, May 1 – **Conner Prairie**, Fishers, Indiana. *Weekend on the Farm.* A 2-Day Overnight Experience. Spend a weekend at the Zimmerman's Victorian-era farmhouse at Conner Prairie, experience 19th-century life first-hand.

May

May 1 – **Billings Farm and Museum**, Woodstock, Vermont. *Plowing Match.* Watch as dozens of teamsters compete with their draft horses and oxen in our 19th annual competition.

May 1 – **Living History Farms**, Urbandale, Iowa.

How Does Your Garden Grow? Shake off the winter blues with opening day of the Farms' 2005 season. Meet the 1875 Walnut Hill Town teamster and get a ride in a horse-drawn vehicle. Get your hands dirty planting the gardens and take home a seed of your very own. Enjoy a free bottle of ice-cold sarsaparilla.

May 7 – **Geauga County Historical Society**, Burton, Ohio. *Edwardian Tea.* High Tea served in our restored homes. Special programs in the 1846 Auburn Church. Reservations required.

May 7 – **Living History Farms**, Urbandale, Iowa. *Shear Entertainment.* Watch as Horned Dorset and Border Leicester sheep are sheared by hand and sheep herding dogs demonstrate their expert abilities. See a variety of fibers, such as wool and flax, spun into yarn, woven into cloth, and sewn into the latest of 1875-era fashions by guest artists.

May 7, 8 – **Museum At Prophetstown**, Battle Ground, Indiana. *Draft Horse Workshop.*

May 7 – **Remick Museum**, Tamworth, New Hampshire. *Farm Fest.* Winter is over and much needs to be done to ready the farm for the long growing season. Come see how both early farmers and those of today prepare the land for summer production. We will feature traditional agricultural demonstrations including sheep sheering, plowing with horses and oxen, learn about soil testing and what to plant and when.

May 8 – **Living History Farms**, Urbandale, Iowa. *Mother's Day*. Create a special day for your mother and grandmother at the Farms. Visit the shops, businesses, and farms to see how different a woman's life was more than 100 years ago—and learn some of the similarities, too. All mothers and grandmothers are admitted at half price on this holiday.

May 11 through June 29 – **Geauga County Historical Society**, Burton, Ohio. *Produce for Victory: Posters on the American Home Front, 1941-1945*. A Smithsonian Institution traveling exhibition about posters circulated in the U.S. during WWII to promote patriotism and to increase industrial output.

May 13, 14, 15 – **Bishop Hill State Historic Site**, Bishop Hill, Illinois. *Quilt Show*.

May 14, 15 – **Conner Prairie**, Fishers, Indiana. *Weekend on the Farm*. A 2-Day Overnight Experience. Spend a weekend at the Zimmerman's Victorian-era farmhouse at Conner Prairie, experience 19th-century life first-hand.

May 14, 15 – **Museum At Prophetstown**, Battle Ground, Indiana. *Planting Days*.

May 17 – **George Ranch Historical Park**, Richmond, Texas. *A Day in the Country*.

May 21 – **Conner Prairie**, Fishers, Indiana. *Civil War Day*. Honor America's veterans with a day of Civil War battle re-enactments, artillery demonstrations and infantry drills! Go back in time to the 1860s and talk with a soldier, enlist in the Army and visit an infantry camp or field hospital.

May 22 – **Remick Museum**, Tamworth, New Hampshire. *Children's Fishing Derby*. It's not always about work on the farm. After chores are finished, the children enjoy a favorite warm weather pastime. Our stocked pond is filled for fishing for children 15 years old and under, with parental supervision. Trophies are awarded for biggest fish, smallest fish and first limit. Bring your own bait and tackle and a pail to carry your fish home.

May 28, 29 – **Billings Farm and Museum**, Woodstock, Vermont. *Sheep Shearing Weekend*. Join us for the spring shearing of the Southdown flock, plus carding and spinning wool, planting the heirloom garden, historic games and more.

May 28-29 – **Geauga County Historical Society**, Burton, Ohio. *Civil War Encampment*. The Civil War years come to life as Union and Confederate soldiers and civilians demonstrate camp life and stage battle maneuvers. Saturday 10:00am to 5:00pm, Sunday 10:00am to 4:00pm.

May 29 – **Naper Settlement Museum**, Naperville, Illinois. *Death in America*. Join the staff of Beidelman – Kunsch Funeral Home as they present a fascinating look at funeral customs and traditions. This program is provided to our visitors free of charge but seating is limited so please reserve seats for best service.

May 30 – **Living History Farms**, Urbandale, Iowa. *Decoration Day*. Discover the stirring origins of America's Memorial Day with the citizens of our 1875 town of Walnut Hill. Assist the Ladies Aid Society in making floral decorations for the graves of the community veterans at the town gazebo. Join the town's Civil War veterans for a procession to New Hope Cemetery for a moving pageant of speech and song honoring the Union's fallen heroes. All of our nation's veterans will be honored during the ceremony.

June

June 3 – **Living History Farms**, Urbandale, Iowa. *Phrenology*. Phrenology was fashionable during the 1870s. Trained Phrenologist, Professor Gibson, has come to town and set up shop at Schafer Drug Store. Stop by and have your head read. Discover the 37 organs of the brain that control our personalities and your propensity toward certain traits.

June 4, 5 – **Living History Farms**, Urbandale, Iowa. *Hay Making*. Bring your family to learn how families in 1900 harvested a hay crop. Experience first-hand the processes used to cut, rake, and store the hay that will be used to feed our livestock this winter.

June 10, 11 – **Living History Farms**, Urbandale, Iowa. *Only a Lock of Hair: A Victorian Funeral*. Explore the sentiment and ritual of funeral customs in the Victorian era. Learn about Victorian mourning customs, hair jewelry and widow's weeds and pick out the correct man's or lady's hat for mourning. Join the solemn funeral procession led by a horse-drawn hearse as it makes its way through Walnut Hill and learn how the pageantry helped Victorians cope with loss.

June 17 – **Living History Farms**, Urbandale, Iowa. *All Fired Up: Wagon Wheel Tiring*. Share the Walnut Hill smithy's love of sizzling iron as he and his apprentices put a new iron rim on the wooden wheel of a period carriage. A bonfire's blaze, super-heated iron and clouds of steam provide action and excitement.

June 17, 18, 19 – **Living History Farms**, Urbandale, Iowa. *Farmsteading In The Midwest*. What did it take to start a farm in 1700, 1850, 1875, or 1900? Discover the challenges of buying, supplying, and operating farms in the past with hands-on activities at each of the historic sites.

June 18 – **Bishop Hill State Historic Site**, Bishop Hill, Illinois. *Midsommar* – Midsummer Music Festival. Music fun for the entire family. Workshops and jamming.

June 18, 19 – **Conner Prairie**, Fishers, Indiana. *Weekend on the Farm*. A 2-Day Overnight Experience. Spend a weekend at the Zimmerman's Victorian-era farmhouse at Conner Prairie, experience 19th-century life first-hand.

June 18-19 – **Geauga County Historical Society**, Burton, Ohio. *Quilt Show*. Quilt guilds and shops demonstrate new quilting techniques throughout the museum. Grand display of historic quilts. Contemporary and Amish quilts for sale, along with fabrics and quilting supplies.

June 18 – **Remick Museum**, Tamworth, New Hampshire. *OX & ROCKS*. Farming in summer extends from the hay fields to the stone walls. Join us for a high-powered, low-tech day of large animals and traditional farm equipment. Cart & Obstacle Course and Stoneboat Hauling. Featured are demonstrations of historic and modern farming chores like stone wall building and repairing, plowing with oxen and haying with sickle and scythe.

June 19 – **Living History Farms**, Urbandale, Iowa. *Father's Day*. Bring Dad and Grandpa to a "spring training" baseball practice and game with 1870s rules and join in all the activities. The historic baseball rules apply, such as no stealing or sliding, a catch on the first bounce is an out, and no baseball gloves allowed. Fathers and grandfathers admitted for half price on this holiday.

June 19 – **Museum At Prophetstown**, Battle Ground, Indiana. *Father's Day*.

June 24, 25, 26 – **Living History Farms**, Urbandale, Iowa. *The Art of Necessity: Historic Crafts*. The past's everyday chores often pass as fine art today. Explore the artistry of daily life through special hands-on activities. Look for the creative spirit in the tasks our ancestors did everyday.

June 25, 26 – **Museum At Prophetstown**, Battle Ground, Indiana. *Wheat Harvest Festival*.

Special events listings for MOMCC member sites is edited by Ericka Mason.

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Welcome to ALHFAM 2005

Farm Fresh: Keeping Museums Fresh in the 21st Century

June 12-16, 2005

ALHFAM and Living History Farms turn 35 years old in 2005. We invite you to celebrate our shared anniversary at this year's Annual Meeting and Conference!

We've chosen the theme "Farm Fresh: Keeping Museums Fresh in the 21st Century". The conference will explore the ways living history museums are able to keep their long standing programs, events, and everyday operating processes meaningful in a new century. Presenters are invited to discuss innovations in collections, membership development, fundraising and programming to offer fresh opportunities for institutions to grow while making significant contributions to their communities. In this era of modernization, museums must decide what aspects of their own past are worth keeping and which need to be refreshed. We are exploring the latest trends in all areas of the living history museum field, especially those addressing how to evaluate traditional programs and routines in the light of those trends.

A majority of the four-day conference will utilize facilities at Drake University, a private, coeducational university on a 120-acre campus in Des Moines. We'll also include a variety of interesting and informative workshops and trips using nearby museums, historic sites, businesses and attractions. Your site day at Living History Farms gives us with a chance to show off the museum and our award-winning "Get Your Grip on History" program, which gives every guest a free pair of work gloves and a changing, daily schedule of hands-on activities from June through August.

Please come to the heart of the Midwest for a "farm fresh" conference celebrating the people and places that bring history to life!

LIVING HISTORY FARMS

For more information visit:

www.alhfam.org

25th Anniversary Endowment Fund

Candace Matelic, founder of MOMCC, has pledged the first donation to the MOMCC endowment - $2,500, which she challenges MOMCC members to match 3 to 1. By the campaign's end the fund will increase to at least $10,000. Pledges already stand at $3,097. MOMCC established the endowment to honor the organization's 25th anniversary. The interest from the $10,000 investment will increase MOMCC services to members, including but not limited to fellowships to attend MOMCC and ALHFAM conferences, invited speakers at conferences, and special publications.

Contributions of any amount are welcome, and all funds will be restricted. Please use the endowment as an opportunity for planned as well as memorial giving. Contributions may be made in installments, with billing occurring twice during FY 2004-2005 (Sept. 1-Aug. 31) and twice during FY 2005-2006.

Please make your tax-deductible contribution today by completing the form below and mailing it to the MOMCC treasurer, Debra A. Reid. You will receive a thank-you letter that will serve as proof of your contribution.

Contributors will be listed in each fall issue of the MOMCC Magazine. If you wish to remain anonymous, please indicate that on the contribution form.

MOMCC thanks you for your support.

25th Anniversary Endowment Fund Contribution Form

Memorials: This donation recognizes the following individual (can be living!!)_____

Biographical information on the individual memorialized (optional)_____

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Anonymous (please circle preference): YES / NO

Publication information (please circle preference): YES / NO I allow my name to be published in the MOMCC Magazine (Fall issue) as a contributor to the MOMCC 25th Anniversary Endowment Fund.

Amount: _____$25 _____$50 _____$100 _____$250 _____Other

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Send this Endowment Fund Contribution Form along with payment to:
Debra A. Reid, MOMCC Treasurer; Department of History, Eastern Illinois University
600 Lincoln Avenue.; Charleston, IL 61920

100 Years of History
A Vintage Windmill Restoration

By Brian Rasmussen

The year 2004 marked several important anniversaries. Twenty five years ago the Pilgrim farmstead near Kewaunee, Wisconsin was placed on the National Register and the State Register of Historic Places. One hundred years ago a windmill was installed on the Pilgrim farm. One hundred fifty years ago the sectional wheeled windmill was invented, the same year that the Pilgrim family emigrated to the United States.

During the winter of 1854 Friedrich Pehlgrim left Pomerania with his wife and son for America. In April of 1855 they arrived in New York. They headed west and settled in rural Kewaunee County Wisconsin. By November of the same year the Pehlgrims had purchased eighty acres of land and had built a small cabin. The Pehlgrims were among the first settlers of a small German agricultural community that developed in Kewaunee County in the second half of the 1850s. In the 1870s the Pehlgrim family Americanized the spelling of their name to Pilgrim.[1]

The Pilgrim farm prospered. The Pilgrims engaged in mixed farming, raising substantial crops of wheat, oats, and a variety of kitchen crops. They also kept a number of domestic animals. In 1867 a forty acre parcel was added to the original eighty-acre farm and in the mid 1870s a second forty-acre parcel was purchased. At the turn of the twentieth century the Pilgrim farm became primarily a dairying operation. A number of improvements were made to the farm at that time, most notably a 1904 addition to the barn was constructed which supported a tower and a windmill. The windmill was a sixteen foot power windmill that sat atop a story-and-a-half tower that protruded from the barn roof. The windmill produced rotary motion that was transmitted through drive shafts to equipment within the barn. The windmill powered a silage cutter, feed mill, and also pumped water.[2]

Pilgrim Farmstead in 1904 - Wally Kraynik

Only a limited number of rooftop windmills were erected in the Midwest. The stresses involved required that the framing of the mill be integrated with the frame of the barn or other substantial structure. The drive shafts and equipment also took up valuable space within the barn. For these reasons the cost of constructing a building often exceeded the cost of the windmill itself. Most often these windmills were erected on free-standing towers near the gable end of a barn with the drive shaft running into the barn. The use of power windmills on farms decreased dramatically with the arrival of the gasoline engine and then all together with the electrification of rural areas in the 1930s.[3]

Many old windmills were scrapped during the First and Second World Wars. What saved the windmill on the Pilgrim farm was that it was integrated with the structure of the barn. Removing the windmill meant that money would have to be spent to repair the barn after the removal of the windmill. In addition, the barn had a very steeply-pitched roof, which further deterred its removal.

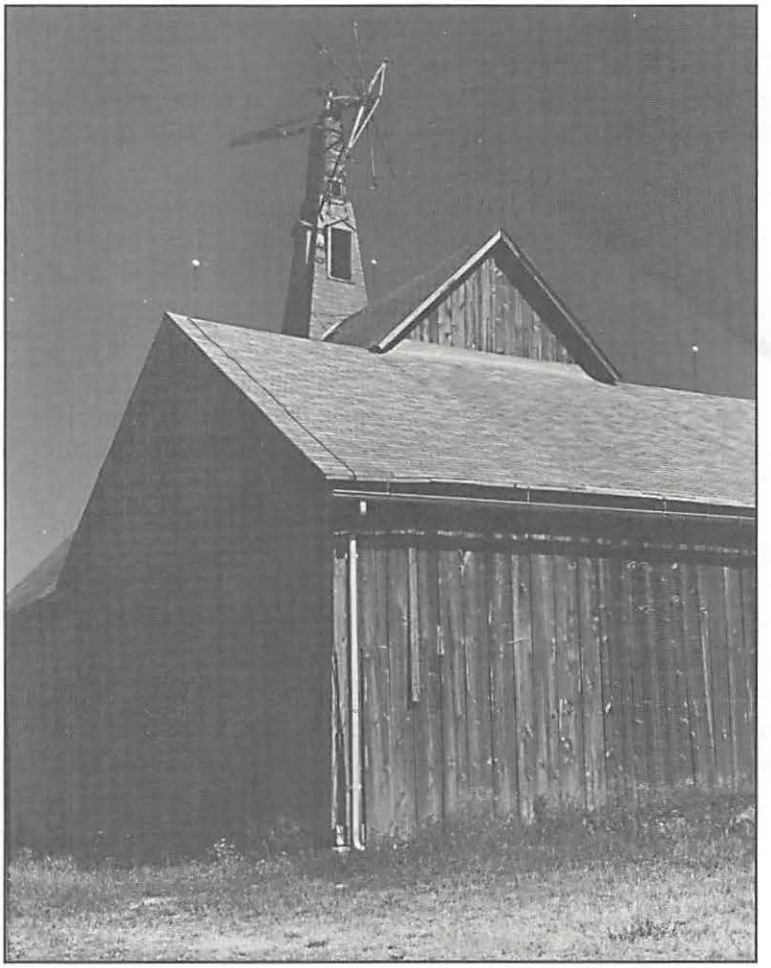
The conservation of the windmill from the Pilgrim farm began almost 20 years ago. In 1985 the windmill was removed from the barn by crane. One of the timbers supporting the tower structure had failed and the windmill was removed to prevent its weight from collapsing the barn.

For the next sixteen years my father Ralph Rasmussen managed to keep the windmill parts together. When it came time for my parents to sell the farm my father sold the windmill parts to me with the understanding that an attempt be made to restore it. The windmill restoration became a father-son project. The parts were collected up and put back into storage while research was done on the windmill.

Fruitful Research

The windmill was manufactured by the Baker Manufacturing Company in Evansville, Wisconsin. The company stopped making windmills in the 1960s, but it is still in business today, making well supplies and specialty castings. The Baker Manufacturing Company was a major manufacturer of windmills during the 1800s and 1900s. The Rock County Historical Society keeps an archive of documents donated by the Baker Manufacturing Company. A search of the archive produced a parts list for the windmill. During the same trip a chance meeting with Mr Neil Lien, a retired vice president of the Baker Manufacturing Company, produced the only good photograph of the windmill that could be found. The windmill turned out to be a sixteen-foot Monitor swivel-geared power mill produced between 1880 and 1900. The windmill utilizes design features that won the Baker Manufacturing Company a gold medal award at the 1893 World's Columbian Exposition in Chicago.
Wording of the Award:

For efficiency and ingenuity of method for obtaining uniform motion in all changes of the wind through the centrifugal force of the wind wheel sections, the balance weight opposite the wind wheel dispensing with the use of a vane and a system of swiveled or balanced gearing which diverts the reaction of the upright shaft from the turntable to the fixed tower.[4]



Integrated wind mill tower - Dewey D. Sanderson

Mill being removed by crane, 1985

The windmill from the Pilgrim farm is a sectional wheeled windmill. Each section is mounted to the arms of the windmill by special hinges that allow each section to tip in and out with the speed of the wind wheel. This allows the windmill to regulate its speed by changing the amount of wind wheel surface area that is exposed to the wind.

The windmill from the Pilgrim farm is a vaned version of the windmill at the World's Fair, so it does not have the counterbalance weight mentioned in the award.

The windmill does have the swivel gearing mentioned in the award. Power windmills produce rotary motion and this rotary motion is transferred through the use of drive shafts and belts to the equipment it powers. When a load is placed on the equipment, that load or torque is transferred back through the drive shafts up to the windmill where it acts to turn the windmill out of the wind. The swivel gearing on this windmill transfers the torque produced by the shafting and machinery to the tower instead allowing the windmill to point directly into the wind at all times.

Some other facts about the windmill that were found while doing the research is that it weighs 2235 pounds when fully assembled and in 1893 it cost $350.2 That would equate to $7,131 dollars today. The windmill was purportedd in company literature to produce between 3 and 6 horsepower in a 15 to 20 mile-per-hour wind.[5]

> *The sixteen foot power mill will shell corn, grind and cut feed, and pump water for about 75 head of cattle and is also successfully used for sawing wood, running trip hammers, iron and wood lathes, grindstones, and even small thresh machines.*[6]

Below is a testimonial from a Baker Manufacturing Company catalogue:

RUSSELL, ILL., June 6th, 1889.

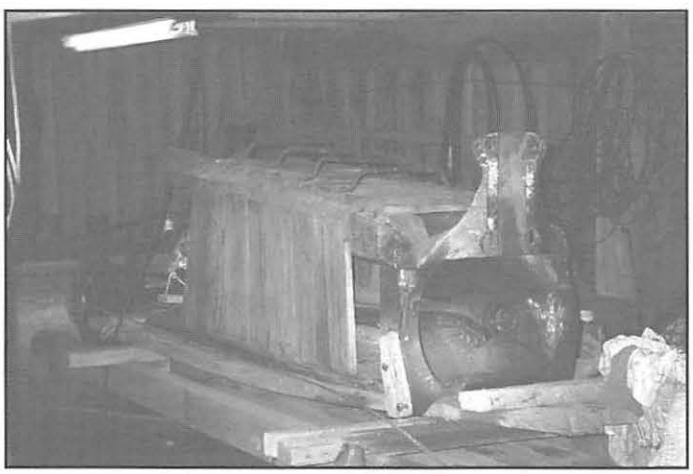
TAYLOR BROS., Hebron, Illinois.
GENTS:-- The 16ft. Swivel Geared Monitor Wind Mill we bought of you last October, has had as thorough a test, this last winter, as a wind mill ever had. It has pumped water to supply seven tanks, besides running the largest size Belle City feed cutter, twenty inch buzz saw and grinder. In an eighteen mile wind we can run them all at the same time and not use the full power of the wind. I can do more work with it than I could ever do with eight horses on sweep power and in a light wind I can grind and do good work, in wind in which my neighbor's 10 ft. wind mill will not pump water. It does much more than you represented it to, or was expected by us, and the gearing is as good as it was when first erected, and has not been out of order once since it was put up. We can convince any one of the truth of the above statements if they will come and see the mill.

Respectfully Yours,
H.F. SIVER,
Manager Russell Stock Farm [7]

Can it be Restored?

Next came the realization that we did not have the skill to do the restoration of the windmill. We were not even sure if we had all of the parts.

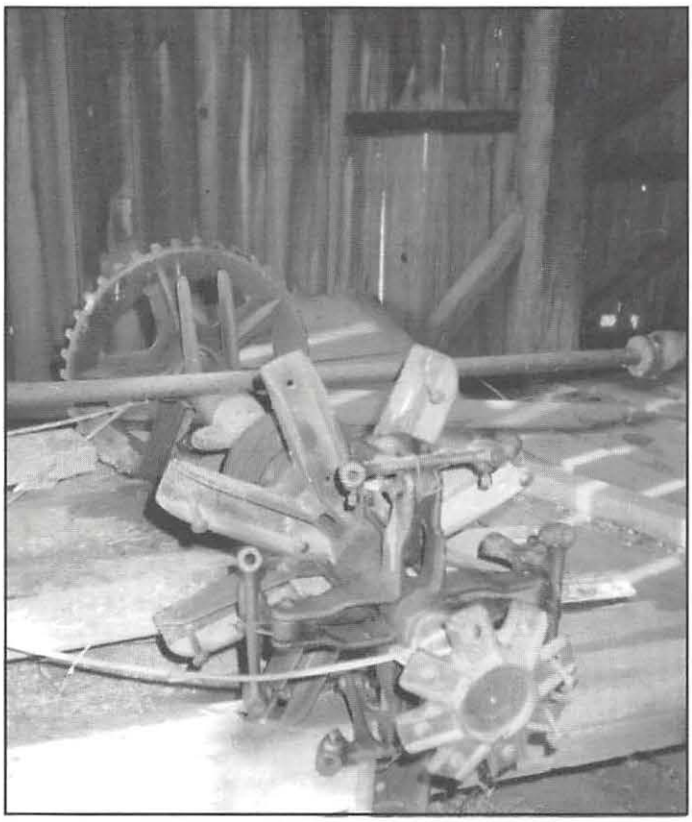
To our surprise we found that there is a whole sub-culture of individuals that search for, restore, and preserve old windmills and they have a lot of fun doing it. Through the use of the internet Mr. Mark Nice of Second Wind Mills was contacted. The parts list was sent to him along with a video showing exactly what parts of the windmill still existed.



This is the stub tower of the windmill showing the upper gear which is connected to the main drive shaft of the windmill. After 80 years at the top of the barn water had collected around the top gear and the teeth of the gear were rusted away. A large section of the top plate was also broken away, and it was all rusted quite tight.

This is a picture of the swivel gearing of the windmill. These gears keep the windmill pointed into the wind regardless of how much load is placed on the windmill. No amount of penetrating oil would free these gears up.

In addition to these large pieces there was also a collection of smaller cast iron parts and wooden pieces. Examples of two of the blades, one complete set of arms, and part of the wooden tail also still existed.



This is the head of the windmill. The casting with the eight channels would have held the arms of the windmill.

Mark Nice was quite optimistic about being able to reconstruct and restore the windmill from the very start. This and the very good references from the museums he had done work for in the past made him right for the job.

The Restoration

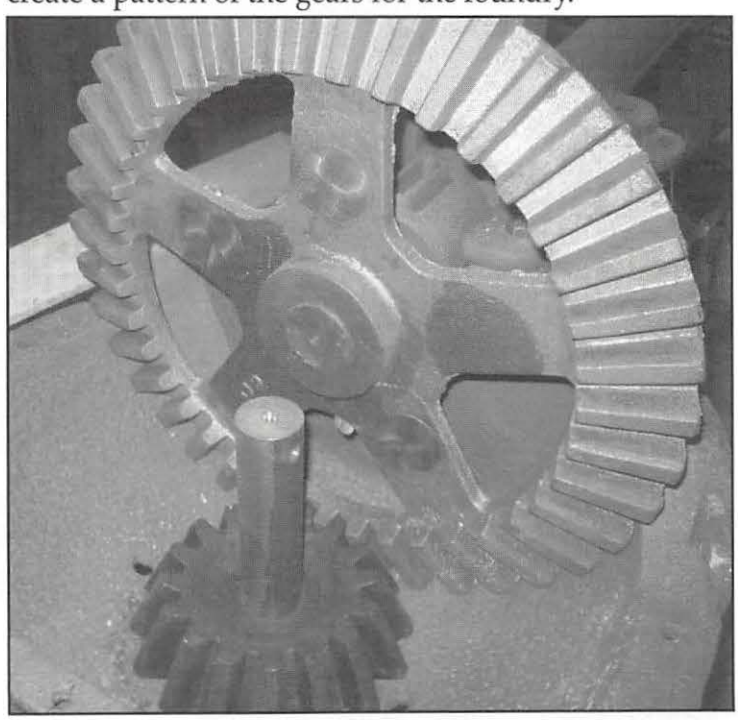
In September of 2002 the restoration of the Monitor power mill began with Mark Nice picking up the windmill and taking it to his shop in South Lyon, Michigan.

The windmill was first completely disassembled by heating parts with a torch and applying leverage with pry bars and pipe wrenches. The windmill was documented in detail before and during disassembly using video and photographs to aid in the reassembly. Each bolt was tagged with where it came from and then bagged individually. When cast pieces were removed from the wooden parts of the mill special care was taken to cut the bolts rather than remove the nuts. After one hundred years the wood shrinks. Cutting the bolts preserves the dimension of the wooden part it was attached to. Care was also taken to notice any bits of paint that may still exist on the cast iron parts of the mill. Blue paint was found on the hinge hardware on the end of the arms and rust colored paint was found on parts from the main castings of the windmill.

After disassembly the available parts were matched against the parts list to determine what parts were missing and to determine what parts had to be recast. There were some problems.

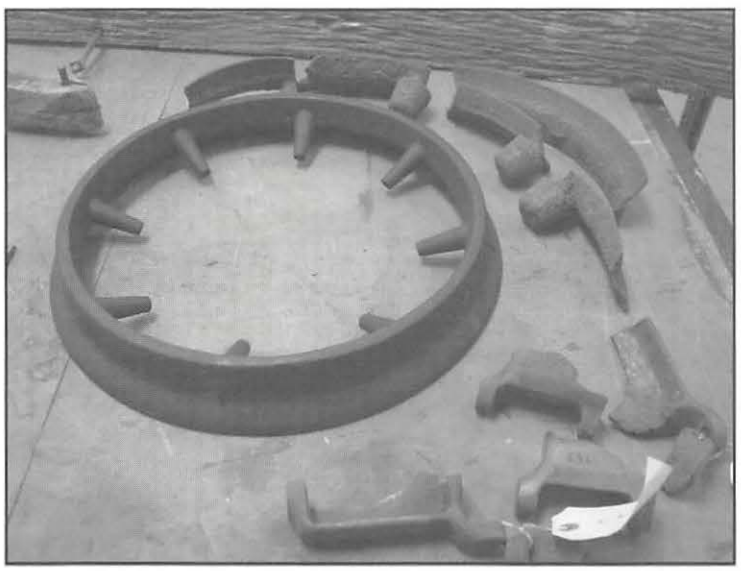
There are hinges at the end of each arm that control the wheel sections. One of the parts of the hinge was broken and a piece of it was missing. Fortunately, the hinge is made up of left-hand and right-hand parts. The left-hand version of a part was broken and another example did not exist so the corresponding right-hand part was used as a guide to create a left-hand version of it.

The pattern work for two other major parts of the windmill was also done at this time. The main gears at the top of the mill that transfer the rotary motion of the wind wheel to the vertical drive shaft of the windmill had to be rebuilt. They had been exposed to the weather for 80 years. The gears sit in a bowl-like casting at the top of the windmill which collected water, birds' nests and everything else. The teeth on both gears were rusted to about 60 percent their normal size. However, the teeth where the two gears meshed together were protected from the elements. There were teeth on each gear that were in good enough shape to make a mold of. The molds of the good teeth were used to build up and re-form the other teeth with Bondo to create a pattern of the gears for the foundry.



Recast gears installed in the windmill

The second thing that had to be reconstructed was the roller ring of the windmill. The roller ring is what the windmill sits on, allowing it to turn on top of the tower to face the wind. It is comprised of a cast iron ring with eight fingers and each finger, holds a roller. Mark gave the task of reconstructing the roller ring out to his friend Mike Brigolin of Columbus, Michigan. Using the broken pieces of the roller ring and math that I forgot in high school Mike determined the finished diameter of the ring. Mike then cut pieces of metal to match the inner and outer profiles of the ring. Using these metal pieces as knives, he created a mold of the ring out of clay.



Pictured (left) is the finished pattern for the foundry and the pieces of the original ring with the rollers rusted in place. Later (right) the roller ring installed on the top of the mill.

Mike then filled the clay mold with a type of liquid plastic that costs about $150 a gallon. The plastic is allowed to harden and then the clay is removed. Mike then used a similar process to recreate the fingers of the roller ring and he then attached them to the plastic ring.

The next major phase of the reconstruction was the recreation of the wooden portions of the windmill.

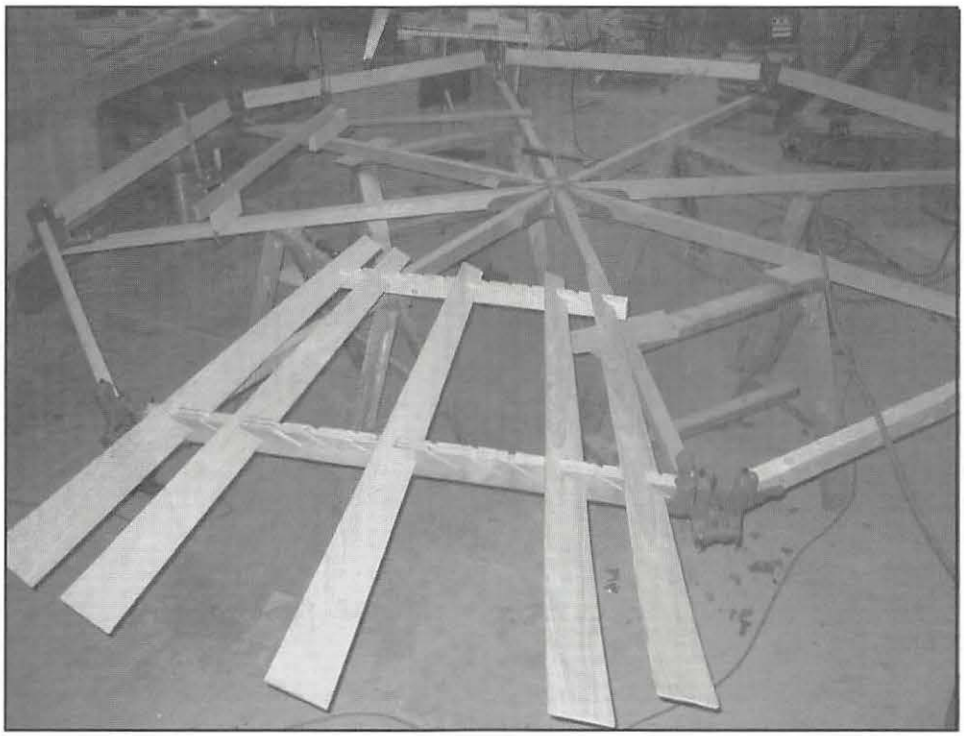
The oak vane in the shop

The tail section of the mill (up to where the vane began) was still on the windmill when it was taken down from the barn. The dimensions of the vane portion of the tail section were determined using the old photograph provided by Neil Lien. How the tail section was actually constructed was determined using the remaining portions of the tail and by referring to how the vanes of other windmills of the period were constructed. The completed tail section is fourteen feet long and is made from white oak.

The next wooden parts of the mill to be reconstructed were the wheel arms and the wheel sections. An original set of arms and two blades still existed. The wheel arms of the wind wheel were made from ash using the old arms as a pattern. The wheel itself is made up of eight sections. Each section is comprised of individual blades that are held in place by slotted boards called rims. The blades were from an extra set that were nailed to the side of the barn to cover the cracks between the barn boards. What was missing were the rims. Through his contacts Mark managed to find an old wheel section from a fourteen foot Monitor power mill. Using that as a guide, the dimensions of the rims for the sixteen foot mill were determined.

Once the dimensions of the rims were determined a mockup of the wheel was made to verify the dimensions and the spacing of the blades. The rims were then made using white oak.

The blades were made next. Cyprus wood was used because of its weather resistance and for its flexibility. Cyprus stock lumber was first cut to shape and then ripped in half to make two blades of the right thickness. Next all onehundred and four blades were put through a surface planer to remove saw marks.



Sectional wheel partially reassembled

By this time the parts that had to be recast had returned from the foundry and had been machined. Partial assembly of the mill could begin.

The last part of the windmill to be figured out was the governor linkage at the top of the mill. The regulation of the speed of the windmill is controlled by this mechanism, so it is rather important. Lo and behold, one part was broken and pieces of it were missing. When the mill was disassembled and each part was being cataloged against the parts list, every nut, bolt and part that did not seem to have a use was bagged and tagged. The missing pieces to the broken linkage part were found among these mystery parts. In the end all parts from the parts list were identified as being for the windmill or parts of machinery that accompanied the windmill.

The next step was the painting. Traces of blue paint were found on the wheel arm hardware, and traces of reddish primer were found on some of the castings from the main part of the windmill. Luckily, some first-hand information was obtained from Edward Pilgrim, the great grandson of Friedrich Pehlgrim. Edward lived on the farm across the road from the original Pilgrim farmstead where the windmill came from. Edward remembered that the windmill had blue arms, white blades tipped in red, the main body of the windmill was unpainted rust color and that the tail was painted white with black trim and black lettering. The exact shades of blue and red were derived from other windmills from that time period.

Using an old picture of the windmill a typesetter was consulted to determine the font that was used on the vane. A stencil was then created to do the lettering on the vane. An interesting side note is that the spelling of windmill has actually changed. Back before 1900 the word windmill was actually printed as two words.

Next the blades were painted white and the tips were then trimmed with red. To paint the tips, the blades were actually dipped in red paint in order to get a nice crisp line and to ensure that each was painted exactly the same.

Painting the vane

After the rims were painted, the eight wheel sections were assembled.

Once all of the wooden and cast parts were painted, the windmill was ready to be assembled on a short tower and tested.

The Assembly

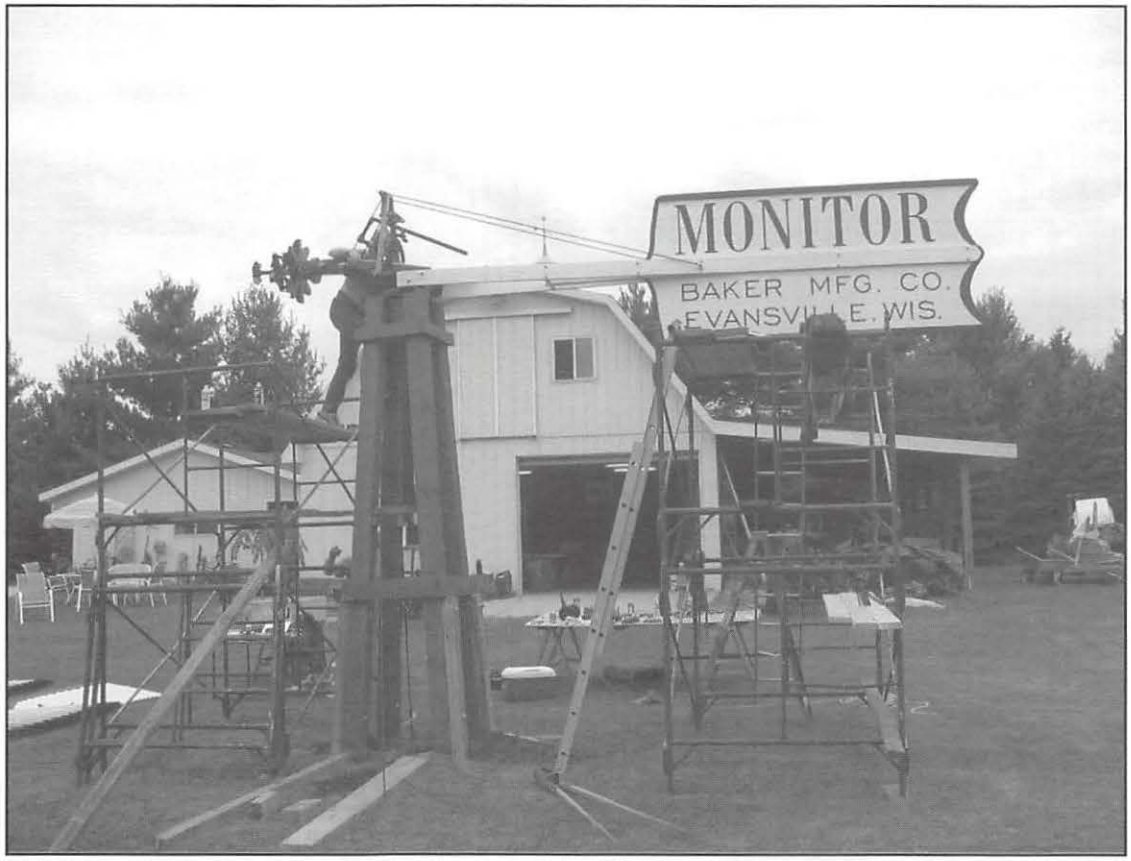
The windmill cannot be assembled on the ground and then placed on the tower in one piece. It has to be put together piece-by-piece. Imagine putting this thing together on the top of a 50-foot tower. It took four people two days to put the windmill together.

First the stub tower that was built is attached to four posts (Deadmen) that have been buried in the ground. The top of the tower is then leveled. If the top of the tower is not level, the windmill will not turn properly to face the wind.

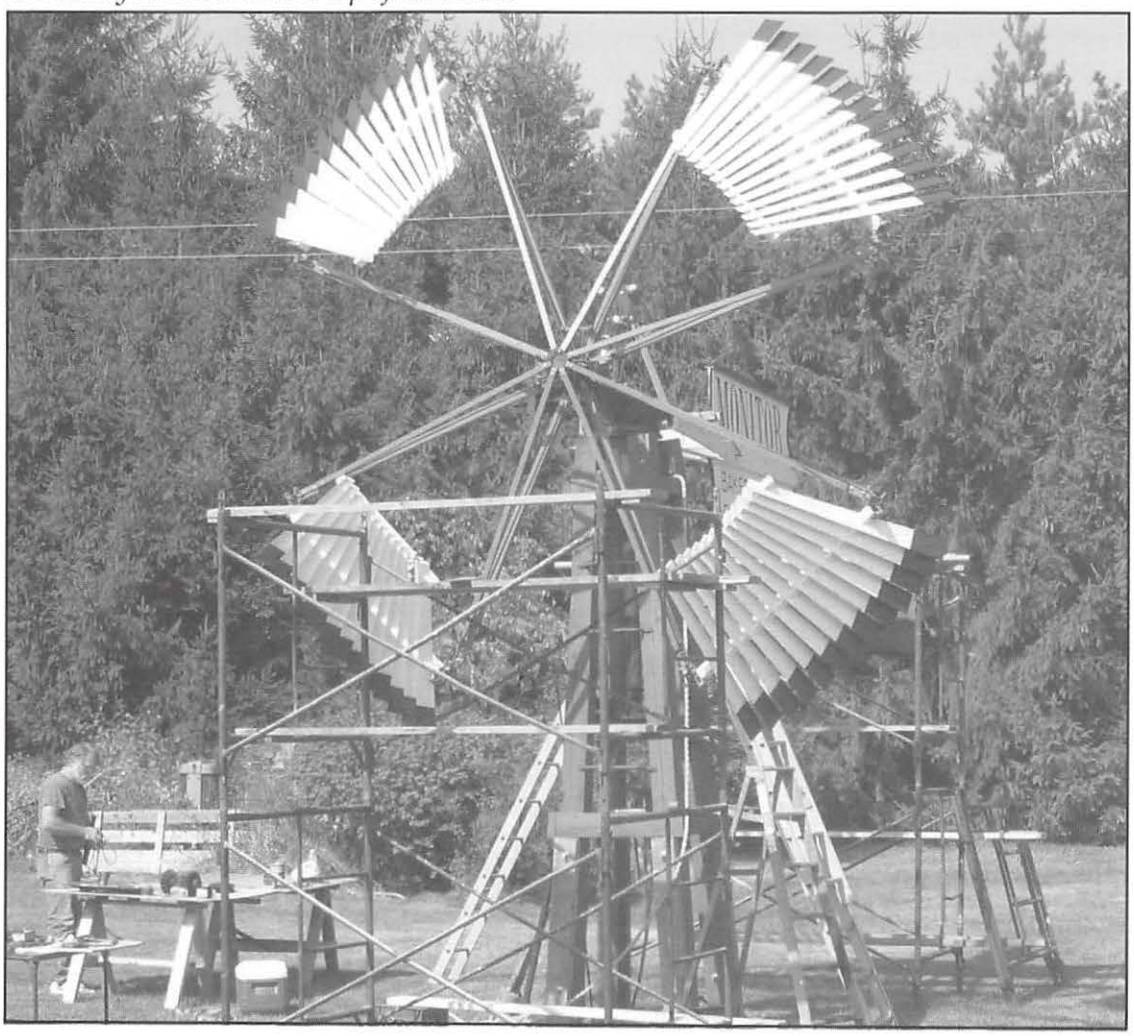
If you have further questions about windmill restorations or need a windmill restored Mark can be reached through his website www.antiquewindmills.com.

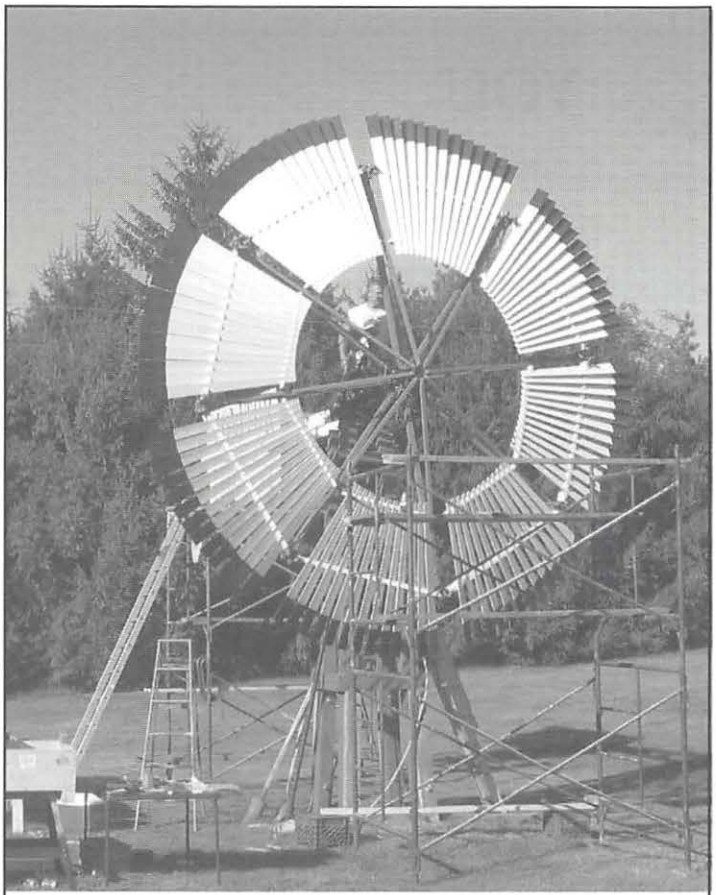
The Monitor windmill that Mark restored is now on loan to the Agricultural Heritage & Resources museum near Kewaunee, Wisconsin. It is hoped that a permanent home will be found for it in the near future.

When the sections are being put on it is important that the wheel remain balanced. If the sections were put on one after the other without skipping sections in between you would not have the strength to turn the wheel to put the third section on once the second section was in place.

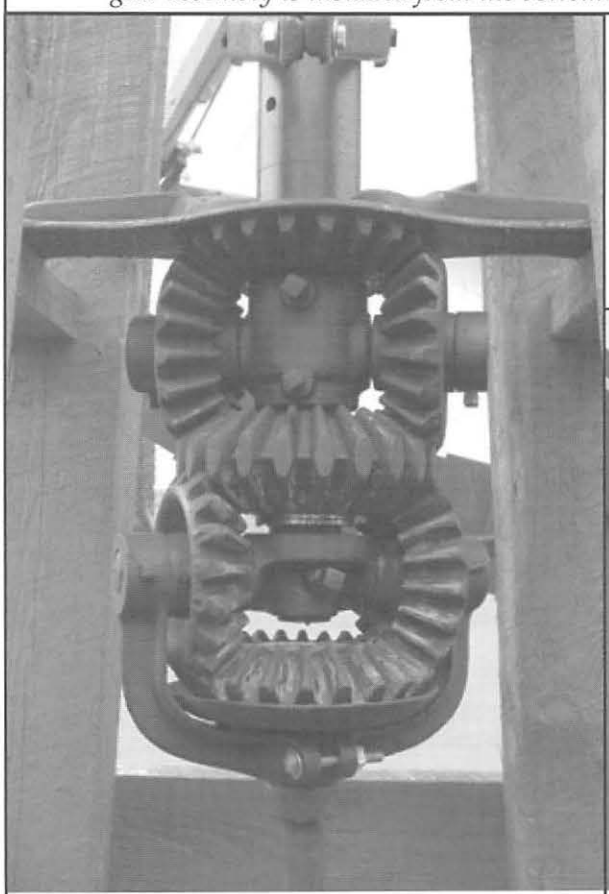


This picture shows the wheel arms going on. An important thing to note is that the windmill is actually balanced on the top of the tower.





The finished wheel in the full on position. Once the wheel is assembled the main drive shaft of the mill and the swivel gear assembly is installed from the bottom.



The swivel gear assembly after restoration.

The search is now on for some of the equipment that the Baker Company produced to be used with the windmill. If you know of the existence of a wood saw or a feed grinder produced by the Baker Manufacturing Company of Evansville, Wisconsin I would be happy to hear from you.

The idea of making copies of the Monitor is also being kicked around. The original then could be preserved indoors while the exact copies could be used for demonstration purposes.

My email address is windmillnut@yahoo.com if you have any questions or comments.

Notes

1. National Register of Historic Places Inventory -- Nomination Form State Historical Society of Wisconsin., David Donath, 1979

2. Ibid.

3. Ibid

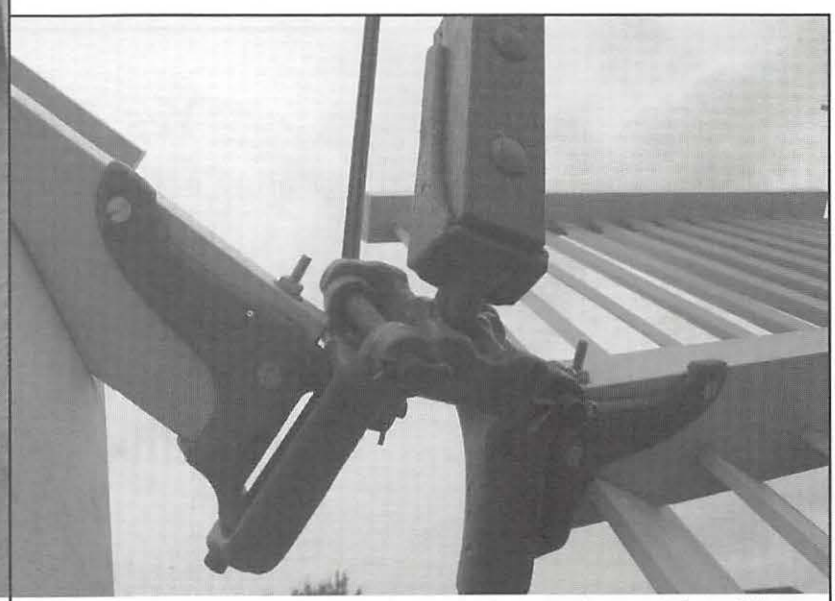
4. 1892 Illustrated Catalogue and Price List of Monitor Wind Mills, Iron Pumps, Grinders, Etc. Manufactured by the Baker Man'f'g. Company, Evansville, Wisconsin. Evansville Wisc.: R.M. Antes, Steam Printer, 1892

5. Illustrated Catalogue of Monitor Vaneless Pumping Mills, Steel Mills, Swivel Geared Power Mills, Baker Pumps, Grinders, Wood Saws, Tanks, Etc. Manufactured by the Baker Man'f'g. Co., Evansvile, Wisconsin. Catalogue No. 28. Evansville, Wisc.: Press of Antes & Magee, 1898

6. Ibid

7. Ibid.

Brian Rasmussen grew up on the Pilgrim family farmstead and now lives in Green Bay, Wisconsin.



A close up view of a hinge at the end of a wheel arm. These hinges allow the wheel sections to tilt in and out.

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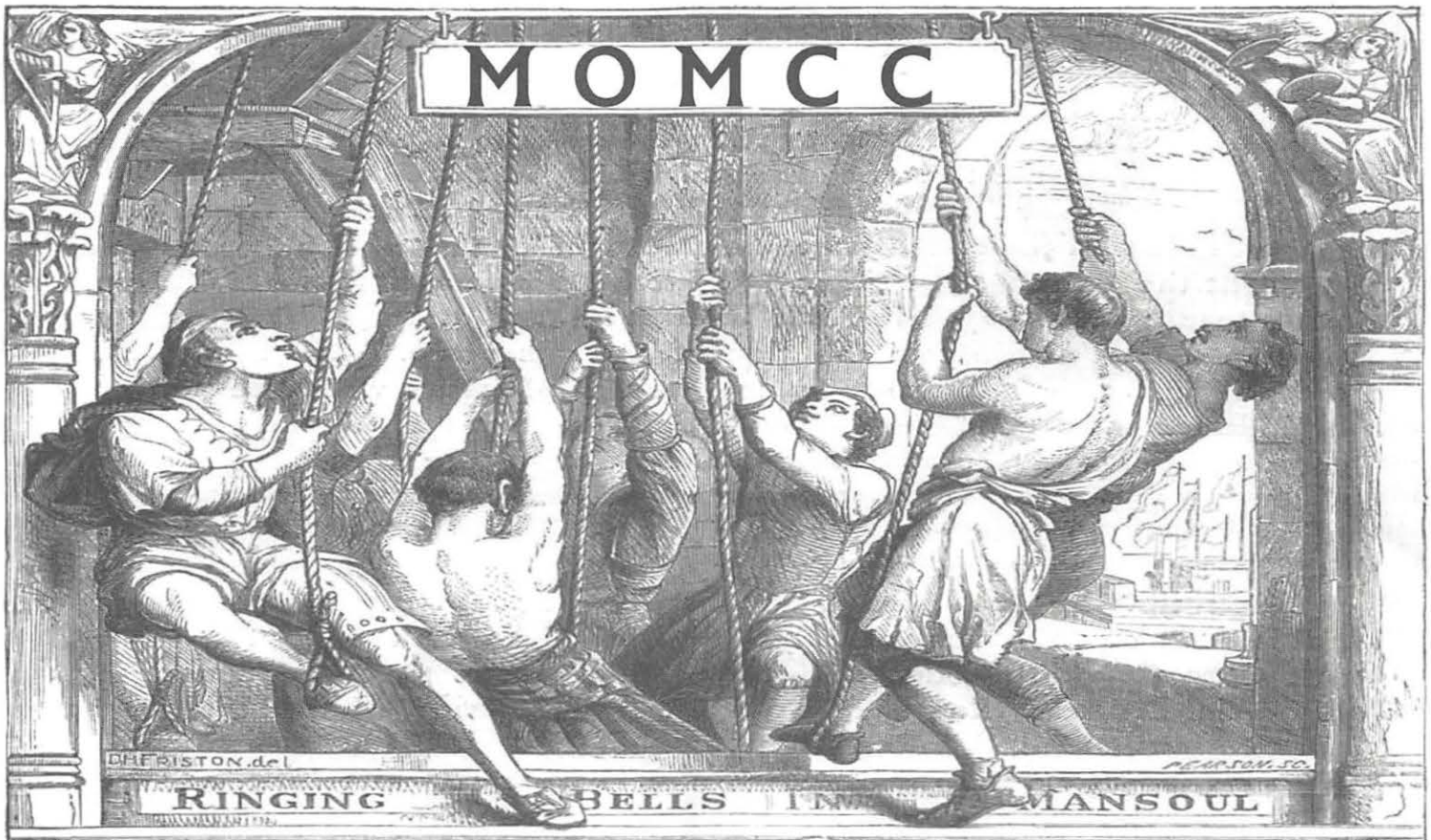

The purpose of MOMCC is to "further the interchange of materials, information, ideas and consideration of professional issues within the open-air interactive and historical museum professions." Submissions regarding any topic of relevance to this purpose are welcome and needed. This is your magazine! Length is not an issue: one page and even one-column articles are needed as much as longer submissions.

If possible, submissions should be made on computer disk in an IBM compatible format, Microsoft Word and Word Perfect are the editor's choices for submissions. Macintosh format is acceptable but please allow extra time for conversion. Contact the editors before submitting a final copy of extensive manuscripts for the most current computer guidelines.

At least one hard copy of the article must be submitted. Hard copies should be double-spaced. A title page should accompany the hard copy, and must include the full name of the author(s), their professional affiliations(s), and title(s). Please include a brief biographical paragraph from each writer for an author's note at the end of the article. Also include a complete address, telephone number(s), and email if available of a contact person.

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The writing style should be clear and direct. Remember that the articles in the Magazine are seen by readers of many different professional backgrounds. Please double check the grammar, spelling, and punctuation before sending in submissions. Other than simple corrections or other minor changes, the author(s) will be asked to make any changes deemed necessary.

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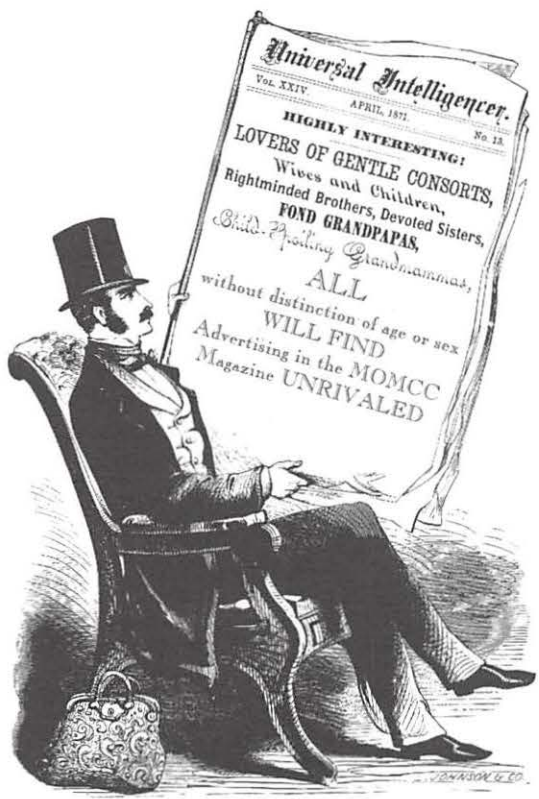

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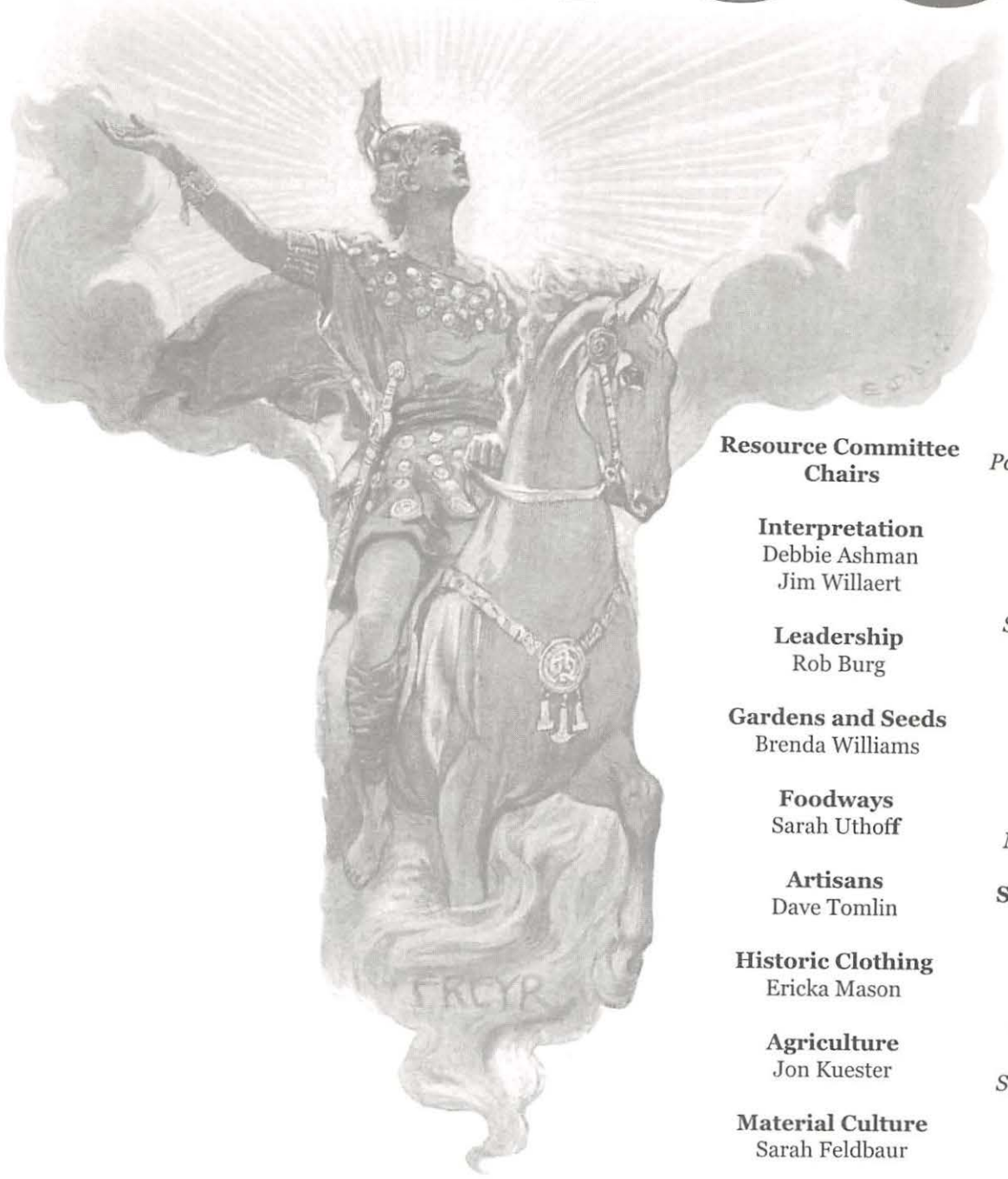

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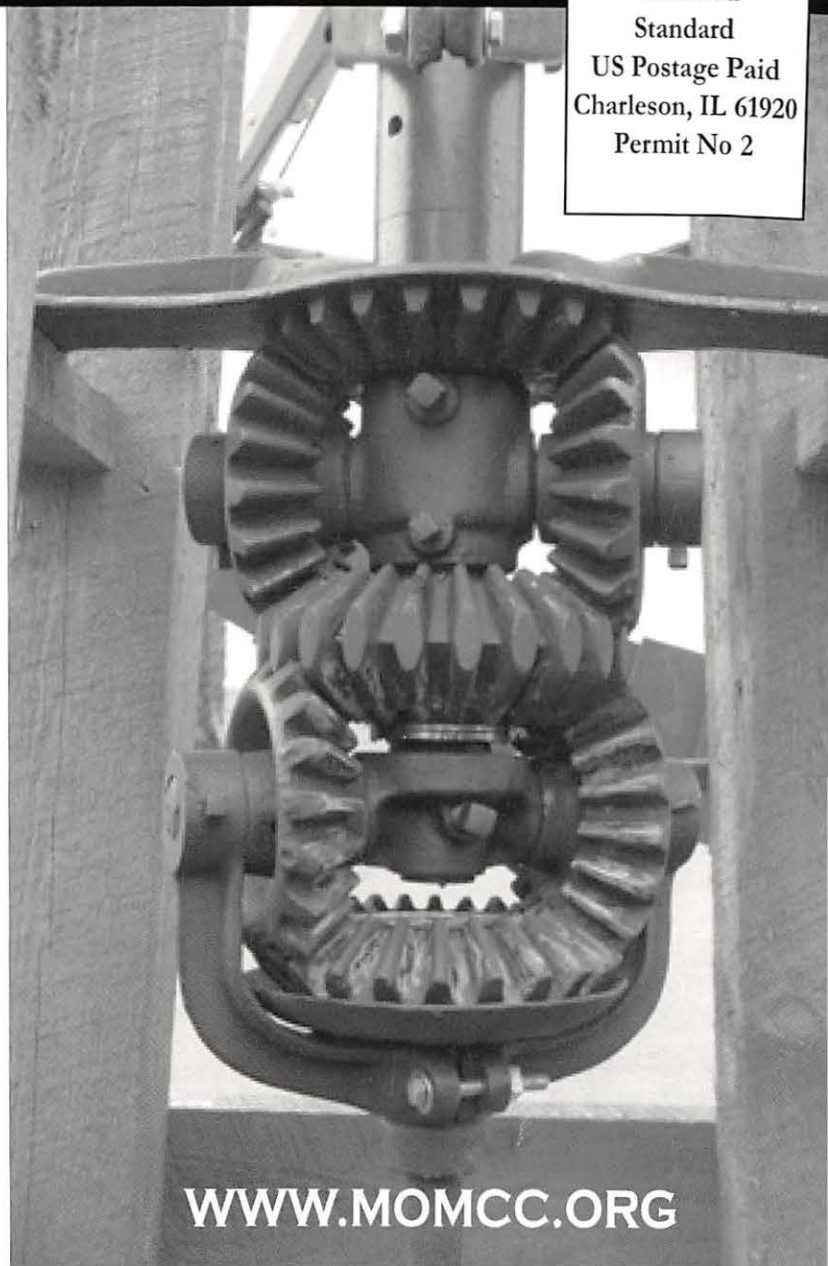

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